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CENTER OF ASIAN ART AND CULTURE
ASIAN ART MUSEUM OF SAN FRANCISCO

THE AVERY BRUNDAGE COLLECTION

ANNUAL REPORT

1972 – 1973
1976 – 1977
1977 – 1978
1978 – 1979
1979 – 1980

Reports for the intervening years are not available.

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1972-73

- San Francisco

= CENTER OF ASIAN ART AND CULTURE
THE AVERY BRUNDAGE COLLECTION

= ANNUAL REPORT

Year ending June 30, 1973

DOCUMENTS

MAR 25 1974

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I.

STAFF

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Roger Broussal, Chief Conservator

James Cassell, Preparator

Fred Cline, Librarian

Anthony Garino, Administrative Assistant

Irene Handlin, Clerk-Typist

Carol Hansen, Senior Clerk-Stenographer

Jane Howell, Registrar

Yoshiko Kakudo, Curator of Japanese Art

Frank McConnell, Senior Preparator

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

John Petersen, Preparator

Glen Shafer, Preparator

Clarence Shangraw, Senior Curator

Sylvia Chen Shangraw, Curator of Chinese Art

Diana Turner, Curator of Education

II. FOREWORD

The year-round activity of the Center of Asian Art and Culture is to collect, display, preserve and disseminate knowledge about the collections of Asian art belonging to the City and County of San Francisco.

Our holdings are largely the gift of Avery Brundage and consist of nearly 7,000 sculptures, architectural elements, paintings, bronzes, ceramics, jades and decorative objects illustrating major periods and stylistic developments of the arts of Asia, from Iran to Japan, and from Mongolia to Indonesia.

The Center serves all ages and all ethnic groups of the communities of the Bay Area, and our visitors come from all over the United States and many countries overseas.

A. In addition to the general work of administering the Collection, as described in Sections III through XIV of this Report, the Center can report a number of special accomplishments this year:

1. January, 1973, accreditation by the American Association of Museums.
2. January, 1973, Report by the 1972 San Francisco County Grand Jury. This very constructive report made a number of suggestions, many of which have already been implemented. (Comment on this report was sent to the Mayor at his request.)

PROJECTS

1. Reallocation of Space

Reconstruction of the entire office, work and storage areas, carried out with private financing, has enabled us to (a) enlarge the Library, (b) give the preparators their own workshop, (c) give each curator his own office, (d) and provide space for an education department. We tried to make the best of the available space, but now that the work is completed we must recognize that considerably more additional space is necessary to accomodate our enlarged staff and collections.

2. Education Program

The Education Committee of the Asian Art Commission was established in 1970 to design an Education Program to serve the needs of scholars, specialists, students and the general public. Considerable research was done on this project, and now that we have the space, and a Curator of Education, the Education Program has at last become a reality. The curator, however, serves simultaneously the general public, the Docent Council, the members of the Society for Asian Art, and Bay Area students, so is urgently in need of secretarial help, especially as she also serves as editor for all Center publications.

3. Japan Center Extension of the Center of Asian Art and Culture

The Japan Cultural and Trade Center constructed a gallery in their premises in Japan Town. This gallery, in the Webster Street Bridge, is administered by the C.A.A.C and displays objects from the Brundage Collection. It was officially opened by the Mayor on December 5, 1972.

B. PERSONNEL AND ADMINISTRATION

1. Security

Security is a continuing problem. The temporary help made possible by the E.O.E. funds and given to us by the Mayor to augment the Guard Staff has helped, but all efforts must be made to continue this in the future. Several security surveys have taken place at the Center, some independently and some in conjunction with other city museums. They have enabled us to reduce theft and fire risks to a minimum. A fire door between the Center and the de Young Museum will be constructed in the near future. What is most needed right now is a set of smoke detectors in the most sensitive areas of the museum, including storage.

2. Change of Name

Owing to a great deal of confusion caused by our name, Center of Asian Art and Culture, in the Bay Area and elsewhere in the country as well as abroad, the Asian Art Commission has recommended to the Board of Supervisors and the Mayor that our name be changed to Asian Art Museum of San Francisco. This name change will become official before the end of 1973.

III. PUBLICATIONS

1. Sculpture Catalogue

This is the first of a projected series of volumes cataloguing the Avery Brundage Collection. Entries on 222 objects were sent to the printer in August, 1972, and we are presently awaiting the first proofs.

2. Directory and Guide to Galleries

This three-page illustrated Gallery Guide is re-printed regularly. A supply is kept in the Jade Room; they are free, but donations from the public amount to about \$200 per month and this revenue is used to re-print the Guide.

3. The Hans Popper Collection of Oriental Art

This is a fully illustrated catalogue of a selection of 133 Chinese and Korean art objects. It was written by the Director and will be sold at the Museum and at four other major museums in the United States which will exhibit the Popper Collection under the auspices of the Center, in 1973 and 1974.

4. Chang Dai-chien, A Retrospective

A catalogue, fully illustrated in color, of a selection of 54 paintings by Chang Dai-chien, written in connection with an exhibition held at the Center in the winter of 1972.

FORTHCOMING PUBLICATIONS

1. Bronze Catalogue

This is the second volume of the main catalogue of the Avery Brundage Collection. Entries on the early Chinese bronze vessels and artifacts in the Collection are now being prepared by the curatorial staff.

2. Great Centers of Art

This volume will be published by Editions Leipzig in Germany which is preparing a series of volumes on major museums of the world.

IV. SPECIAL EXHIBITIONS

1. ANCIENT INDONESIAN ART of the Central and Eastern Javanese Periods. May 10 to July 16, 1972.

This special exhibition was written up in last year's Annual Report.

2. CHANG DAI-CHIEN, A RETROSPECTIVE, illustrating a selection of 54 masterpieces painted by the master from 1928 to 1970. November 16 to December 17, 1972, extended to January 2, 1973.

This unique one-man exhibition consisted of paintings by China's foremost living artist, Chang Dai-chien, who now resides in Carmel. The selection was made by the Director and the artist himself. The subject matter covered landscapes, young ladies, self-portraits, lotus, trees and flowers, birds and animals, caricatures, and religious subjects. They were conceived in several specific styles, tracing the artist's interests and developments.

Twenty-four lenders from around the world contributed, including the British Museum in London, the Musée Cernuschi in Paris, the Museum of Fine Arts in Boston, the Museum of Modern Art in New York City, as well as the Center of Asian Art and Culture.

The exhibition was displayed in the Magnin Jade Room and was designed by the curators of Japanese and Indian art. A colorful background of camel and rust provided a warm setting for the paintings. Many of the artist's friends and collectors from around the world as well as throughout California attended a special invitational preview on November 15, 1972, sponsored by the Asian Art Commission.

During the six weeks of the show, 12,333 people visited it and 1,023 catalogues were sold. This successful exhibition was supported by funds from the Asian Art Commission and an exhibition allotment granted by the City.

V. GALLERY ROTATIONS

Chinese: Yüan-Ming-Ch'ing Galleries, opened September 1972. Tan walls, Imperial yellow interiors. 216 objects ranging in date from 14th to 20th centuries A.D. Four galleries of stonewares, paintings on silk and paper, calligraphies, wood, iron, bronzes, furniture; decorative arts in cloisonné, bamboo, rhinocerous horn, lacquer, ivory. Emphasis on sculpture, with major examples from each period, the majority of the objects being shown for the first time. Accent on decorative arts, including initial displays of Yi-hsing wares, cloissónés and ceramic sculptures. Designed and installed by Senior Curator.

Chinese: Sixth Century Sculpture Galleries, opened October 1972. Light cream walls, persimmon-orange interiors. Gallery devoted exclusively to Buddhist sculpture and the plastic arts of the 6th and early 7th century, A.D. - stone, gilt bronzes and ceramics. Natural and artificial lighting schemes used. Fifty-three objects displayed, many of them for the first time. Didactic map, designed by the Curator of Indian Art and showing major religious sites, was introduced. Gallery designed and installed by Senior Curator.

1972 Acquisitions: Rotation of Auditorium Foyer Gallery, opened January 1973. 32 objects given by eight donors (see Section VII) during 1972. Objects originating in China, Korea, Japan, Thailand, Cambodia, Burma and Persia, dating from prehistoric times to the 20th century A.D. Impressive were a stone lintel showing "A Royal Concert and Dance" from Cambodia, and a 14th century Korean painting, "The Preaching Buddha and the Eight Great Bodhisattvas", both given by the Center's primary donor, Avery Brundage. Gallery, designed and installed by Senior Curator, had display cases lined with black and white velvet.

Chinese: T'ang-Sung-Liao Galleries, opened May 1973. Haze-colored walls with earth tone interiors in brown, avocado and fawn. Six galleries were remodelled, with 189 objects being placed on display, many for the first time. They included stone, dry lacquer, stoneware, pottery, porcelain, painting and wood, with main emphasis on two main facets of early medieval art in China: evolution of Buddhist sculpture from the 7th to the 12th centuries, and the evolution of ceramics from Sui (early 7th century) through the Sung period (13th century A.D.) Designed and installed by Senior Curator.

Japanese Galleries, opened April 1973. Reutilization of space, soft yellow walls with russet and mustard-gold interiors. Use of three-dimensional construction to suggest a rustic house, and introduction of beam ends and interbeam supports as architectural elements, displayed for the first time. 249 objects, including over 80 netsuke, were placed on display, many of them for the first time. Included were ceramics, wooden and dry lacquer sculptures, gilt bronzes, architectural elements, sliding doors, lacquers, swords and armor fragments, folding screens and paintings.

(Japanese Galleries, continued)

For the first time there was a case devoted to the arts of the 19th century lacquer artist, Shibata Zeshin. Galleries designed and installed by the Curator of Japanese Art.

Korean Galleries, opened April 1973.

Remodelled with the same color scheme as the Japanese Galleries. 59 objects placed on display, including the gilt crown of a Silla royal member, shown for the first time in three years. Map installed, designed by Curator of Indian Art. Galleries designed and installed by Curator of Chinese Art.

Southeast Asia and India Galleries, during Spring and Summer 1973. Galleries were partially rotated to include important recent acquisitions, including the Cambodian lintel from the 1972 Acquisitions Gallery. Didactic map and galleries designed and installed by Curator of Indian Art.

Balcony, opened April 1973.

Four cases extending the length of the balcony on each side were renovated. 92 ceramic items from Korea, Persia and Japan were displayed. Designed and installed by the Curators of Japanese and Chinese Art.

SPECIAL FEATURES

Super-Selection of Chinese Jades in the Auditorium Foyer from October 1972 to January 1973.

Chinese Red-and-White, and Blue-and-White Porcelains from the collections of Avery Brundage and Roy Leventritt, July to October 1972. Auditorium Foyer.

Seasonal Rotation of Chinese paintings, and Japanese paintings and screens.

Year of the Rat, display in entrance court, February 1971 to February, 1972. 18th to 20th century netsuke and inro.

Year of the Ox, display in entrance court, February 1972 to February 1973. Chinese rock crystal, jades, bronzes, ceramics and Japanese netsuke, from 10th century B.C. to 20th century A.D.

Sculptures from the Edward M. Nagel Collection, in entrance court, July 1972 to February 1973.

Japan Center Extension Gallery in Webster Street Bridge. Beginning December 5, 1972. Selection of folding screens, ceramics and a Noh robe. Rotated June 1, 1973. Labels in Japanese and English.

VI. LOANS TO OTHER MUSEUMS

"The Golden Age of Japanese Screen Painting," Los Angeles County Museum, November 1972 to March 1973. Three pairs of six-fold screens: Namban, Togan and Ryukyo.

"Rajasthani Temple Hangings", Huntington Galleries, New York City, March, April 1973. One bronze figure, Kaliya Krishna.

"Ceramics in the Liao Dynasty", China House Gallery, New York City, March to May, 1973. Twelve porcelains from the Liao dynasty.

"Music in the Visual Arts", U.C.L.A. Museum of Cultural History, April to June, 1973. Four bronze drums, Laos and Vietnam.

VII. GROWTH OF THE COLLECTION

Deeded by Avery Brundage: Eleven bronzes: sculptures and figurines from Tibet, Nepal and China, and a rain drum from Annam.

Deeded by Avery Brundage: 1 bronze, 7 paintings, 33 modern Japanese prints, 6 porcelains, 4 sculptures.

Lent by Avery Brundage: Cambodian stone lintel and a Japanese calligraphy.

Lent by Avery Brundage: 4 Chinese funerary pottery objects, 48 snuff bottles, 8 ivory seals

Deeded by Edward M. Nagel: 9 porcelains, 18 bronzes, 4 jades, 16 sculptures, and 1 silver cup, from Japan, Luristan, Cambodia, China, India, Korea and Thailand.

Gift of Mr. and Mrs. Wallace Thompson, Gandhara Buddha.

Gift of Mr. and Mrs. Wil Fountain, Chang Dai-chien landscape.

Gift of Mr. and Mrs. Norman Sweet, Prehistoric Thai pot.

Gift of Dr. and Mrs. Lawrence Martin, Chinese porcelain box, 18th cent

Gift of Mr. and Mrs. Samuel Dows, Japanese koto, late Edo period.

Gift of Mr. and Mrs. Willard Caro, Persian carpet, 17th century.

Gift of Mr. and Mrs. Herbert Friend, Chinese silk robe, 19th century.

VIII. EDUCATION DEPARTMENT

The Center has long realized its educational function through its galleries, publications, book library, and photograph and slide library. Now, having acquired private funds to build classroom and office space, and City funds to hire an Education Curator, the educational program has been greatly expanded.

To avoid duplicating the work being done in the universities, the Education Curator gives emphasis to the training of educators, high school teachers, docents, and future curators and educators:

At the school and museum level - 30% of the Curator's time is devoted to docent training. She provides bibliographies and written information about art objects, gives walk-through tours of the special exhibitions and major gallery rotations, and conducts monthly training sessions in the galleries. Charts are created as visual aids in these lectures.

At the college and university level - she supervises a number of university student volunteers who wish to study museology; some of these students obtain college credit for this work. They included Chris Abe of California State University at San Francisco; Lillie Hsi of Sacramento State; and Sandra Higbi of Skidmore College. Classes from Mills College and the University of California at Berkeley were given tours of the storage rooms.

At the community level - museums supplement formal instruction at all levels and give concrete illustrations to abstract concepts. Gallery aids help to place objects in a time and space frame work, so the Curator is preparing long descriptive gallery labels which will appear in the galleries in the near future, and also chronological charts. Didactic maps, created by the Curator of Indian art, are already in place.

IX. SPECIAL EVENTS

June 29, 1972, Avery Brundage received the Laura Bride Powers Memorial Award given by the California Historical Society "in recognition of distinguished service enhancing the general interest and historical renown of San Francisco."

October 6,7,8, 1972, Conference on Asian Studies in the Schools, co-sponsored by the Center, Mills College and the American Society for Eastern Arts. Three of the Center's curators presented papers at this conference.

October 17, 1972, A reception at the Center to honor the outstanding interest and financial support of Lenette and Willard Caro.

October 18, 1972, Dedication of a bust of Avery Brundage in the Gruhn Court. The sculpture, by Jean Sprenger of Essen, Germany, was commissioned by the International Olympic Committee and placed in the Center under the sponsorship of the Asian Art Commission as "evidence of the lasting appreciation of the people of San Francisco for this magnificent gift of Asian Art."

October 21, 1972, 85th Birthday Party for Avery Brundage, held at the World Trade Club, sponsored by the Asian Art Commission and the Mayor. Among the 200 guests were civic leaders, art patrons, members of the International Olympic Committee, members of the Asian Art Commission and the museum staff.

November 15, 1972, A reception honoring Chang Dai-chien at the Center, followed by a dinner sponsored by the Asian Art Commission.

December 5, 1972, Opening ceremonies for Japan Center Extension Gallery, sponsored by National Braemar, Inc. The Mayor attended and the ceremonies included Shinto ritual.

January 25, 1973, A reception honoring the museum's Docent Council, held at the Center and hosted by the Asian Art Commission.

May 30, 1973, A film series on the archaeological work done in recent years in China, held at the Palace of Fine Arts, co-sponsored by the C.A.A.C., the Chinese Culture Center, the World Affairs Council, the Society for Asian Art, and the United Nations Association.

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As in past years, the Asian Art Commission retained the services of a Public Relations person to write and coordinate press releases on the special exhibitions and other special events scheduled by the Center during the year.

X. LECTURES AND TRAVEL

Clarence Shangraw, Senior Curator:

October 7, 1972, "The Buddha Image in Asian Art," Mills College, Conference on Asian Studies in the Schools.

February 18, 1973, "The Avery Brundage Collection of Asian Art," Cummer Gallery of Art and the DeEtte Holden Cummer Museum Foundation, Jacksonville, Florida.

February 19, 1973, "New Light on Old Treasures: Recent Archaeological Discoveries in China," Norton Gallery and School of Art, West Palm Beach, Florida.

February 21, 1973, "Early Ceramics in North China," China Institute in America, New York City.

February 22, 23, 1973, "Revolutionary Archaeology: Its Role in the New China," University of Rochester, Rochester, New York, and State University of New York, Buffalo, New York.

Sylvia Shangraw, Curator of Chinese Art:

October 7, 1972, "Animals in Chinese Art," Mills College, Conference on Asian Studies in the Schools.

Diana Turner, Curator of Education:

October 7, 1972, "Man and Nature in Asian Arts," Mills College, Conference on Asian Studies in the Schools.

Terese Bartholomew, Curator of Indian Art:

June 16, 1973, "Regional Differences in Hindu Iconography," Association of Asian Studies, Pacific Regional Conference, Vancouver, British Columbia.

Yoshiko Kakudo, Curator of Japanese Art:

September 11, 12, 13, 1972, "Japanese Ceramics in the Avery Brundage Collection," Symposium on Japanese Ceramics, Seattle, Washington.

March 5, 1973, "Painted Ceramics and Edo Tastes: Art in Daily Life," Seminar series entitled "Mirror of an Age: Japanese Art in the Edo Period," held at the Center and sponsored by the Society for Asian Art.

Yvon d'Argencé, Director and Chief Curator:

March, 1973, "Chinese Jades in the Avery Brundage Collection," Alliance Française of Santa Clara County, Saratoga, California.

TRAVEL

Anthony Garino, Administrative Assistant: Delegate to seminar, "Study on Legal Problems of Museum Administration," Washington, D. C., March 29 to 31, 1973.

Sylvia Shangraw, Curator of Chinese Art: Delegate to American Association of Asian Studies conference in Chicago, March 30, April 1, 1973.

Diana Turner, Curator of Education: Delegate to Annual Meeting of the American Association of Museums, Milwaukee, June 3 to 8, 1973.

Yvon d'Argencé, Director and Chief Curator: Delegate to the convention of American Association of Museum Directors, Detroit, June 7 to 10, 1973.

NOTE: All funds for the above travel were supplied by the Asian Art Foundation.

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LECTURES SPONSORED BY THE SOCIETY FOR ASIAN ART, given in the Trustees' Auditorium at the Center.

September 19, 1972, Soame Jenyns, British Museum, "The Polychrome Wares Associated with the Potters Kakiemon and Their European and Chinese Derivatives."

November 28, 1972, Michael Sullivan, Stanford University, "Tradition and Revolution in Modern Chinese Painting."

December 14, 1972, M. C. Subhadradis Diskul, Silpakorn University, Bangkok, Thailand, "Classical Art and Thailand."

January 18, 1973, Glenn T. Webb, University of Washington, Seattle, "The Mandala and East Asian Buddhism."

February 12, 1973, J. Edward Kidder, Jr., International Christian University, Tokyo, "The Takamatsuzuka Tomb and its Implications for Japanese Art,"

March 1, 1973, Pratapaditya Pal, Los Angeles County Museum of Art, "The Buddhist Art of Ceylon."

XI. CONSERVATION DEPARTMENT

Examination and Treatment: Included 161 objects from the Brundage Collection, 16 from the Edward M. Nagel Collection, 8 objects transferred from the de Young Museum, 1 Chang Dai-chien painting, and 1 sculpture from the Phoenix Art Museum. Condition reports were prepared for each object.

Examinations were also made of all of the following exhibition objects: 54 Chang Dai-chien paintings, 12 Asia House ceramics, 86 Asia House Indian miniature paintings, 2 screens belonging to John Cohen of Phoenix, and 133 objects from the Hans Popper Collection.

X-rays were made of a number of paintings belonging to The Fine Arts Museums, and also one set for the Robles Gallery, in addition to the normal activities in X-ray for the Brundage Collection.

The department is currently examining chronologically all ceramics in the Collection and preparing condition reports on each, with X-rays as necessary.

With the aid of Charles Chesterman, Honorary Curator of the Department of Mineralogy of the California Academy of Sciences, we have now completed the material identification of stone sculptures of Indian origin.

Equipment: Necessary environmental control equipment was again not provided for from the museum budget. Equipment now on hand has been operating day and night since its initial installation. As these items of equipment wear out, there are no replacement units being made available.

Travel and Activities: In October, 1972, Roger Broussal attended the Fifth International Congress of the International Institute for Conservation, held in Lisbon, Portugal. These meetings continue to assist the growth of ethical and responsible conservation.

In November, 1972, Alexis Pencovic attended the seminar for conservation of paper artifacts at the Institute of Paper Chemistry, Appleton, Wisconsin. In May, 1973, he attended the annual meeting of the American Institute for Conservation, Kansas City, Missouri.

Tours of the Conservation Department included groups from the Docent Council, Board of Education Teachers In-Service Training, student groups from San Francisco State College, Dominican College, and from Bellingham, Washington. The Chief Conservator lectured to various service organizations, to the Leonardo da Vinci Society, and continues to conduct a Museum Studies Program for San Francisco City College.

XII. LIBRARY

As a result of the remodelling of the office areas, the Library area was more than doubled in size. 922 new volumes were added to the Library and over a thousand Library patrons were served. The Asian Art Foundation provided funds for a part-time assistant for three months and the Society for Asian Art staged a benefit picnic which

raised about \$200 for the purchase of books. Gifts of books were received from Mrs. Isabel F. Pollard and Mrs. Mortimer Fleishhacker, Jr., and money for the purchase of books was received from Mrs. Albert E. Kern, Jr. as well as Mr. and Mrs. Warren Faus.

XIII. VISITORS

Many scholars and museum specialists from at home and abroad visited the Center and were conducted through the galleries and storage by the curatorial staff. They included:

Abu Ridho, Musée Pusat, Djakarta, Indonesia
 Mr. and Mrs. Joe Price, Bartlesville, Oklahoma
 Celia Riely, Fogg Museum of Art, Harvard University
 K. Krishna, Banaras University, Banaras, India
 Susan Nash, Conservation Dept., University of Pennsylvania Museum
 Louise Cort, Fogg Museum of Art, Harvard University
 S. Hayashiya and S. Narsaki, Nagoya University, Nagoya, Japan
 Lawrence Smith, British Museum
 G. Hasebe, Tokyo National Museum
 V. Alleran, Research Center of East Asian Linguistics, Paris
 F. M. Asher, University of Minnesota
 J. Huntington, Ohio State University
 Walter Spink, University of Michigan
 Wango Weng, New York
 Roger J. Truptil, Musée Cermuschi, Paris
 Sammy Yukuan Lee, Tokyo
 John Ford, Baltimore, Maryland
 Sydney Rosen, Colby College, Waterville, Maine
 Akira Muraki, Tokyo
 Bukichi Inoue, Tokyo
 Mary V. Hayes, Textile Museum, Washington, D. C.
 Joanna van Lohuizen de Leeuw, Amsterdam
 Clifford Awald, Buffalo Museum of Science
 Masahiko Kawahara, Kyoto National Museum
 Banterng Poolsilpa, National Museum of Songkhla, Thailand
 Chang Lin-sheng, National Palace Museum, Taipei
 John Crawford, New York City
 Marianne, Princessen Reuss, Munich
 Professor Paul H. C. Wang, Bureau of Cultural Affairs, Taipei
 Ding Yih Liu, Consul of the Republic of China, San Francisco
 Mr. and Mrs. Vladimir Premyslov, Mayor of Moscow
 Dr. Irina Danilova, The Pushkin State Museum of Fine Arts, Moscow
 Mrs. Irina A. Kuznetsova, Pushkin State Museum of Fine Arts, Moscow
 G. I. Lordkipanidze, The Georgian State Art Museum, Tbilisi
 Vasily A. Pushkarev, State Museum of Russian Art, Leningrad
 Tsiji Nobui, Tohoku University, Japan
 Tadaomi Goke, Bunkacho, Japan
 Shigeni Komatsu, Tokyo National Museum
 Masahiko Kawahara, Kyoto National Museum
 Tadashi Sugase, Kobe Municipal Museum, Kobe

XIV. CONSULTATIONS

The curatorial staff identified approximately two thousand objects of Oriental art for about 700 amateur collectors from the Bay Area.



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1976-77

= ASIAN ART MUSEUM OF SAN FRANCISCO
THE AVERY BRUNDAGE COLLECTION
GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA 94118

Yvon d'Argence
Director and Chief Curator

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THE AVERY BRUNDAGE COLLECTION

ANNUAL REPORT

Year Ending June 30, 1977

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I. STAFF

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Roger Broussal, Chief Conservator

Fred Cline, Librarian

Jack Foss, Registrar (11/12/75 -)

Steve Franks, Account Clerk

Anthony Garino, Assistant Director, Administrative

Irene Handlin, Clerk-typist

Norma McNamara, Senior Clerk Stenographer (transferred to C.A.O. 5/77)

Yoshiko Kakudo, Curator of Japanese Art

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

John Peterson, Preparator

Walter Schweiger, Senior Clerk Stenographer (5/9/77 -)

Glen Shafer, Senior Preparator

Clarence F. Shangraw, Senior Curator

Sylvia Chen-Shangraw, Curator of Chinese Art (Died 9/18/77)

Diana Turner, Curator of Education

NOTE: Preparator position lost (left vacant in March, 1975; never filled because position was deleted).

II. FORWORD/PERSONNEL-ADMINISTRATION

A. Our First Decade

This year the Asian Art Museum celebrated its tenth birthday. As a measure of the Museum's stature and importance, it was chosen to dominate the Winter 1976 issue of the world-wide publication, Oriental Art. Since 1966 the Museum has accomplished twenty major rotations of its own collections, organized seven exhibitions that traveled to 24 museums in this country and abroad, housed 15 special exhibitions, built practically from scratch a twelve-thousand-volume library, published eleven books and catalogues and received millions of visitors from all over the world. In the summer of 1975 the then 9-year old Museum broke all records of attendance when, for 9 feverish weeks, over 835,000 people lined up to view our presentation of The Exhibition of Archaeological Finds of The People's Republic of China. Impressive as they may be, these figures are only a reflection of the vitality of the Museum, a vitality all the more remarkable in the face of City budget cutbacks, declining City support and soaring operating costs.

B. About the Museum

Founded by special City ordinance in 1969, the Asian Art Museum of San Francisco has exclusive jurisdiction over the collections of Asian Art belonging to the City and County of San Francisco. The function of the Museum is to preserve, collect, display and disseminate information about these holdings, 95% of which represent The Avery Brundage Collection.

With over 10,000 sculptures, architectural elements, paintings, bronzes, ceramics, jades and decorative objects from all over Asia, from Iran to Japan and from Mongolia to Indonesia, the Museum provides a rich and varied source for research, study and appreciation of Oriental civilizations. The Museum serves all ages and all ethnic groups, and our visitors come from throughout the United States and abroad. Our Library is open to the public weekdays except holidays, 1:00 - 4:45 p.m.

In 1972 the Museum opened its first branch in the community, the Japan Center Extension, on the Webster Street Bridge of the Japan Cultural and Trade Center (open 10 a.m. - 10:00 p.m., 7 days a week). The Japan Center Extension features rotating exhibits of art from the collection, accompanied by bilingual descriptive labels in Japanese and English.

In the 1959 agreement between Avery Brundage and the City, the City agreed to provide adequate funding for the necessary work of the Museum. Year after year, we have been plagued by budget cutbacks, lack of space, lack of needed personnel, lack of funding for the most basic educational programs and facilities, and lack of City funds to permit any kind of sustained growth and expansion.

C. Personnel and Administration

1. IN MEMORIAM

Sylvia Chen-Shangraw, Curator of Chinese art at the Museum for the past ten years, died of cancer September 18 at the age of 40. A member of the Museum staff in its formative years, she combined academic knowledge and love of Oriental art, especially Chinese painting, in the installation of a number of exhibitions. The most recent special exhibit was that of "Chinese Folk Art

from American Collections" (see under IV, Special Exhibitions), and she contributed to a number of other projects and installations mentioned in this and previous Annual Reports. She has published scholarly works in art publications and museum catalogues. Her loss will be felt by all who knew her.

2. City Budget-Personnel Needs

The problems mentioned in the 1975 Annual Report continue to be unresolved. A request for additional part-time help (an assistant for the Education Curator and a preparator) was originally granted by the City, but never funded by the Board of Supervisors. Also, a preparator position, left vacant in March, 1975, was never refilled because the position was deleted. This is extremely unfortunate, for without additional help, we are seriously hampered from extending and even maintaining the quality of our services to the public. The installation of such shows as "A Decade of Collecting" are only made possible at great human cost -- 10 years after our opening, our birthday exhibition was installed on the entire 2nd floor by only 3 full-time preparators and 5 curators (who had their regular on-going work to do as well). Due to a shortage of personnel, we were not able to participate, as we have in the past with the Japanese community in the Cherry Blossom Festival.

3. Effects of Admission Charges on the Museum

On December 2, 1975 the Museum followed City directives of charging admission. An estimated 435,638 visitors came to the Museum in the 1976 - 1977 fiscal year (there had been an estimated 1 million visitors a year before). The admission charge effected other aspects of the Museum also. Paid admission to special exhibitions (a fee on top of the general admittance charge) has proved unworkable because of alarming decreases in attendance, and, while representing a loss of income, these special shows have had to be made free in the interests of carrying out our education function and serving the needs of the public. The costs of reprinting the Gallery Guide are no longer defrayed through voluntary contributions, too, and this highly popular illustrated guide no longer "pays" for itself.

4. Space Problems

Only about 10 - 12% of the Museum's holdings can be displayed at one time due to a severe space shortage. This means not only that a vast amount remains unseen by the public and is crowded in storage, but the Museum's purpose which is to disseminate knowledge of Asian art and culture is hampered. Space problems effect acquisitions, loans and temporary exhibitions. Moreover, we lack a separate gallery to install special exhibitions, creating another burden on a small staff that must dismantle the permanent galleries (and place our own objects in storage) for any special show. A June 2-24 survey of public opinion reflected that 4% of the visitors were upset enough about the temporary dismantling of the Jade Room for the "Chinese Folk Art" exhibition to VOLUNTARILY register a complaint.

5. Energy-Saving Measures

As in the last fiscal year, the Asian Art Museum practiced energy conservation. Our energy-saving measures amounted to over 10%.

6. Surveys

Besides helping to administer a 1977 survey for the Park and Recreation Department on visitor use of Golden Gate Park, the Museum itself conducted a poll of visitors. Between January 10 and February 15 and between June 2nd and 24th the Education Department took a random survey of visitors into the special exhibitions, "A Decade of Collecting" and "Chinese Folk Art from American Collections." On the basis of this we are compiling information for a profile of visitors to the Asian Art Museum (age, place of residence, educational background, etc.) and estimating the educational needs of the public and the effectiveness of our educational materials.

7. New Members of Asian Art Commission

The new members include: Dr. Seymour Farber, Mrs. Edward Harrison, Mrs. Philip McCoy and Mr. K.L. Woo.

8. Record Number of Docent Tours of the Asian Art Museum

A record number of tours were given by Asian Art Museum docents (trained volunteer guides) to schools and the general public. As it now stands, 55 general tour docents, meeting the daily schedule, must give a total of 19,745 tours per year and help with the school program when needed. Six school docents in addition meet the requirement of 128 school tours for the school year, give over 21 tours each, contact teachers, do their own booking and must be willing to work every week of the school year. Between January and March alone, 272 tours were given to 2980 people not including school tours and special tours for the deaf. On February 26, 53 people were given a special tour for the deaf of the "Decade of Collecting" exhibition, and in fiscal 1976 - 1977 school tours for the deaf and handicapped (and preparatory classroom visits) involving Asian art amounted to 172. In 1975 - 1976, 13,199 people were given general tours, but in 1976 - 1977 this total increased to 14,170. For the Chinese Folk Art exhibition, tours were given to 1492 people. Six tours were offered in Cantonese for 130 visitors, and 7 tours were given to the deaf in sign language.

III. PUBLICATIONS

A. New or Forthcoming Publications:

1. Bronze Vessels of Ancient China in The Avery Brundage Collection

Written by Museum Director Yvon d'Argencé, this completely new 144 page handbook contains lengthy explanatory descriptions for each of the over 60 color plate photographs by Joe Schopplein. Inscriptions have been translated, and an introduction to bronze techniques, vessel shapes, decoration and inscription styles provide excellent background material for understanding Shang-Han bronze vessels in The Avery Brundage Collection. The project was supported by a grant from the National Endowment for the Arts in Washington, D.C. and The Museum Society, San Francisco.

2. "A Decade of Collecting," An Exhibition Celebrating the 10th Anniversary of the Asian Art Museum of San Francisco, The Avery Brundage Collection, Winter, 1976 - Spring, 1977.

Issued to coincide with our 10th anniversary exhibition, "A Decade of Collecting," this 191 page picture book presents color and black-and-white photographs of selected pieces acquired between 1966 and 1976. Owing to space shortage and lack of publication funds, many of these objects have never been published or exhibited before. An introduction by the Director highlights the first decade in the life of the Asian Art Museum.

3. Great Centers of Art

This volume will be published by Editions Leipzig in Germany, which is preparing a series of volumes on major museums of the world. The book is edited by the Museum's Director who has also written the entries for the Asian Art Museum.

4. Bronze Catalogue

The Museum is under obligation to do a series of comprehensive, fully illustrated volumes cataloguing The Avery Brundage Collection. The second volume of the main catalogue of The Avery Brundage Collection is now in the process of preparation. Entries on early Chinese bronze vessels and artifacts continue to be compiled by the curatorial staff.

5. New Revised Edition of Jade Handbook

A new, completely revised edition of the popular Chinese Jades in The Avery Brundage Collection is in process by the Museum Director.

B. Regular Publications

1. Directory and Guide to the Galleries, Asian Art Museum

This three-page illustrated guide to the Museum was written by the Director. Contributions from the public (about \$200.00 per month) used to defray the costs of reprinting, but since the Museum began changing admission, donations are so small that only a fraction of the reprinting costs are covered.

2. Japan Center Extension Guide to the Continuous Exhibition

A two-fold guide with color illustrations introduces Japan Center Extension to the visitor.

3. Museum Calendar

Funded by the Museum Society, the Monthly Calendar contains brief announcements about exhibitions and events, but unfortunately does not allow space for discussion and description of objects, acquisitions or illustrations. A booklet is needed to fill this gap and be distributed periodically.

C. Individual Articles Published

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

-Bronze Vessels of Ancient China in The Avery Brundage Collection, Kodansha, Japan, 1977 (see under III. A.1).

-Edited and authored introduction for catalogue A Decade of Collecting, Kodansha, Japan 1976.

-Prepared new and revised text for upcoming edition of Chinese Jades in The Avery Brundage Collection.

-"The Arts of South-East Asia," Oriental Art, Winter, 1976, pp. 396-400.

-"The Asian Art Museum of San Francisco - The Avery Brundage Collection, The Growth of a Collection," Oriental Art, Winter, 1976, P. 373.

2. Terese Bartholomew, Curator of Indian Art

-"Durga Mahishmardini - A Folk Version," The Society for Asian Art Newsletter, Summer 1977.

-"The Arts of India and Lamaist Countries," Oriental Art, Winter, 1976, pp. 391 - 395.

3. Yoshiko Kakudo, Curator of Japanese Art

-"The Arts of Japan and Korea," Oriental Art, Winter, 1976, pp. 385 - 390.

-"Netsuke in The Avery Brundage Collection", Journal of the International Netsuke Collectors Society, December 1976, pp. 26 - 38.

4. Clarence F. Shangraw, Senior Curator

-"The Arts of China, Part 1," Oriental Art, Winter, 1976, pp. 374 - 378.

-Book review of Suzanne Valenstein's Handbook of Chinese Ceramics at the Metropolitan Museum of Art, in The Asian Student, February 26, 1977

5. Sylvia Chen-Shangraw, Curator of Chinese Art

-"Chinese Folk Art Exhibition Opens Here in May," The Society for Asian Art Newsletter, Spring 1977.

-"The Arts of China, Part II - Painting," Oriental Art, Winter, 1976, pp. 379 - 384.

6. Diana Turner, Curator of Education

-"The Arts of Iran and the Near East," Oriental Art, Winter, 1976, pp. 401 - 405.

-"A Cham Apsara," The Society for Asian Art Newsletter, Winter, 1977.

IV. SPECIAL EXHIBITIONS

A. Traveling Exhibitions

1. Chinese Folk Art in American Collections, Early 15th - early 20th Century, May 17 - July 10.

Organized by Tseng Yu-ho Ecke of Hawaii and imaginatively arranged by Curator of Chinese Art, Sylvia Chen-Shangraw, this first major exhibition of "folk" art included 157 objects of various strikingly worked materials -- dyed, embroidered and appliqued cotton; gourd, straw, willow twig and bamboo; silver, gold and pewter; wood and lacquered leather; painted glass and paper. There were boldly colored woodblock prints of household gods; face "readings" indicating a person's life history, health and fortune; hand-painted funeral garments; furniture and baskets; papercut charms; stuffed silk eyes offered to the "Goddess of Eyes" for good sight; clothing made of tiny bamboo tubes; and magically protective jewelry. This exhibit related to every facet of traditional Chinese life, and was a "must" for anyone interested in Chinese art and customs. A catalogue was available. Special docent tours were offered Mondays - Saturdays at 11 a.m. and Sundays at 2 p.m. (for statistics, See II C. 8). Admission to the exhibition was free. An estimated 38,920 visitors saw the show and 47% of these (according to a random survey conducted by the Education Dept.) were at the Museum for the first time. A special workshop for teachers and resource people was built around this exhibition and held May 26 by the Education Department. Lengthy explanatory labels accompanied the objects and were authored by The Education Department.

B. Special Exhibitions

1. "A Decade of Collecting," November 16 - March 15

Our tenth anniversary exhibition featured over 300 selected acquisitions from our Chinese, Korean, Japanese, Indian, Lamaist, Southeast Asian and Iranian collections. The entire second floor of the museum was redesigned by the entire curatorial staff under the supervision of the Senior Curator. About two-thirds of the objects had never been published, and many had never been exhibited before. Of particular interest were Chinese lacquers and paintings, Japanese ceramics and hanging scrolls, Indian and Southeast Asian sculpture, and metalwork from Iran. A catalogue was available, and a special series of free evening lectures on the exhibition were held (see under X. C. 4). A balcony display by the Educational Department surveyed the growth of the Museum over the last 10 years. There were docent tours of the highly popular exhibition Mondays - Saturdays at 11 and 1:30, Sundays at 2.

C. Special Displays

1. Ragamala, Summer, 1976: Indian miniatures illustrating musical modes and Mogul jades.

2. Special Display of Sutra Covers, September 1976 - Four Tibetan and Mongolian Sutra covers of the 18th - 19th centuries displayed, some for the first time.

3. Year of the Dragon -- late January, 1976 - February 21, 1977. Fifth annual display of animals of the zodiac.

4. Year of the Snake -- February 22, 1977 -

This sixth annual display of animals of the zodiac celebrates the Year of the Snake and Chinese New Year (4675) with a case of Chinese bronzes and metalwork accompanied by large photo display and labels arranged by Senior Curator, Clarence Shangraw.

5. Jade Zoomorphs, May - June, 1977.

22 fantastic and naturalistic animals from the 2nd millennium B.C. - the 19th century A.D.

6. Gift of the Month: 1976 - 77 (changing displays in Adrian Gruhn Court)

7. Rotations at Japan Center Extension:

a. Emaki

b. Edo Period

8. Periodic Gallery Rotations:

a. Rotation of Chinese Paintings: quarterly

b. Rotation of Japanese Paintings: quarterly

c. Rotation of Tankas: biannually

V MAJOR GALLERY ROTATIONS OR DISPLAY CHANGES:

In preparation for "A Decade of Collecting," the entire second floor was dismantled, and when the special show closed, the galleries were totally refurbished with major new changes or rotations.

1. Japanese Galleries: The Japanese Galleries were completely rearranged in clockwise chronological order with perhaps the exception of the room facing the Japanese Tea Garden where the majority of ceramics are located, rearranged by Curator Yoshiko Kakudo.

2. Indian, Nepalese and Tibetan Galleries: 117 objects were installed in the Indian and Nepalese-Tibetan Galleries, with 22 pieces added that had never been on display before, rearranged by Curator Terese Bartholomew.

3. Southeast Asian Galleries: The galleries were completely refurbished, with didactic labels reinstalled by Senior Curator Clarence Shangraw.

4. Iranian Balcony Display: Over 50% of the early Iranian and Islamic ceramics in the new installation had never been published or exhibited before.

5. Korean Galleries: Additional paintings were added in the galleries, rearranged by Clarence Shangraw and Sylvia Chen-Shangraw.

VI LOANS TO OTHER MUSEUMS

A. "Masterpieces East and West," Museum of Western Art, Tokyo, September 10 - October 17, 1976; National Museum, Kyoto, November 1 - December 5, 1976. Exhibition organized by the Museum Interchange Subcommittee of the United States-Japan conference on Cultural and Educational Interchange (CULCON).

B. "Masterworks in Wood," Portland Art Museum, Portland, Oregon, November 2 - December 5, 1976; Asia House Gallery of the Asia Society, New York, January 13, 1977 - March 31, 1977. Four Chinese and four Japanese wood sculptures.

C. "Art of the Manchus," Los Angeles County Museum of Art, March 8 - June 19, 1977. One Ch'ien-lung lacquer box.

D. "Chinese Miniatures," China House Gallery of the China Institute in America, New York, March 16 - May 29, 1977. Five miniature bronzes and five miniature porcelains.

E. "The Best of Fifty," Taft Museum, Cincinnati, Ohio, March 22 - May 8, 1977. One bronze Yi (ritual vessel).

VII GROWTH OF THE COLLECTIONS

A. Gifts/Bequests

Gift of Mrs. Robert Seller 7/28/76: 1 framed painting (China)

Gift of Mr. and Mrs. Wil Fountain 9/21/76: 1 hanging scroll (China)

Gift of Dr. and Mrs. Joseph Catton 9/23/76:
 1 carved wooden lintel (India)
 1 bronze bowl (Tibet)
 1 bronze hand of Buddha (Laos)

Gift of Mr. and Mrs. Lewis K. Land 10/12/76: 3 pottery figures (China)

Gift of Mr. Douglas Watson 10/27/76: 1 storage jar (Thailand)

Gift of Mrs. Alma F. Hymson 11/18/76: 1 theatrical robe (China)

Gift of Dr. and Mrs. James A. Hamilton 12/21/76:
 2 pottery jars (Thailand)
 1 lacquer box (China)

Gift of Mr. and Mrs. Hardin Jones 12/29/76: 3 hanging scrolls (Japan)

Gift of Mr. Fong Yun Wah 1/18/77: 1 hanging scroll (China)

Gift of Mrs. Edna Barr in Memory of Judge Everette Barr 2/18/77: 1 hanging scroll (Japan)

Bequest of Mr. Avery Brundage 4/21/77:
 1 small stone stele (India)
 8 small terra cotta figures (Java)
 2 silver statuettes (India)
 3 bronze statuettes (India)

VIII EDUCATION DEPARTMENT

After ten years of growth, the Asian Art Museum still has only a token Education Department due to lack of City funding and lack of full-time personnel. The words of donor Avery Brundage at the dedication of the future Asian Art Museum still remain unrealized: "The art of Asia is a precious heritage, not only for Asians, but for all people. In presenting this collection of Asian art to the City of San Francisco, my hope is that, together with the facilities of the region's greatest universities, it will help San Francisco and the Bay Area become one of the world's great centers of Oriental culture." Unfortunately, the City has never provided a budget or personnel so that San Francisco could meet its educational commitment to the people of this City who do demand a certain level of responsiveness on the part of their local museums. With no budget and no City personnel except for one permanent staff member (the Education Curator), educational programs will never be adequate, let alone outstanding. Despite these severe handicaps, the Education Department did the following during fiscal 1976-77:

A. Regular Educational Activities, 1976-77

Since there is only one permanent member of the Educational staff, that person's time was directed toward reaching as many people as possible through the training of docents (volunteer museum guides) or future curators (intern program), through the editing of publications which will reach an audience all over the world, through the designing of educational materials that would enable viewers to better understand Asian art and civilization (these materials again are never funded by the City).

1. At the School and Museum Level

a. Docent training and on-going evaluation included auditing of docent tours, reading of docent papers on Chinese ceramics and Japanese ceramics, providing bibliographies and written information on art, and giving walk-through tours of the special exhibition "A Decade of Collecting."

b. Special Teacher Workshops for high school and junior college teachers and resource people from all over the Bay Area were held twice during the year, and educational materials were designed for both workshops:

February 5: "Exploring Asian Cultures through Myth and Symbol" (a workshop held in conjunction with "A Decade of Collecting") 50 page descriptive text)

and: May 26: "Chinese Folk Art" (a workshop held in conjunction with "Chinese Folk Art from American Collections") - a 9-page handout on how to use Chinese folk art and a visit to Chinatown to reinforce a visit to the Asian Art Museum.

c. Other materials now available or in process of final completion for schools include:

1. Bibliography of books and audio-visual materials on Asian art and culture.
2. Face Sheet for teachers about the museum.

3. Slide-Lecture Packets (upcoming Buddhist Art of China; Arts of Islam; Chinese Ceramics; Tantric Buddhism; and already circulating Man and Nature in Asian Art; The Buddha Image in Asian Art; and Animals in Chinese Art).

d. The Education Curator supervised an intern program for advanced students of Asian art. The interns were: Stephen Little (summer intern, beginning 6/20/77) and Maxine Morris (summer intern, beginning 6/6/77).

2. At the College and University Level:

Classes from universities and colleges were conducted on tours of storage, given informal lectures on certain themes or permitted to view selected objects from the Asian Art Museum's collections. Time was spent also in working with The Society for Asian Art on planning a two-semester survey course on Chinese art to be offered 1977-78 through San Francisco University Extension Services for students, docent trainees and general public. The second year 2-semester course on Japan was also worked out.

3. At the Community Level:

Lengthy explanatory labels were designed for the special exhibitions, "A Decade of Collecting" and "Chinese Folk Art in American Collections." A balcony display surveying the last 10 years of Museum growth was designed by the department for "A Decade of Collecting" exhibition. The Education Department conducted surveys to determine the effectiveness of its labels and in order to plan future gallery aids. The Education Curator continued to edit publications. She prepared some entries for the upcoming Bronze Catalogue and was responsible for the Asian Art Museum's section of the Monthly Calendar which is distributed to all Museum members.

IX. SPECIAL EVENTS

1. November 15, 1976: Special invitational preview for the opening of the exhibition, "A Decade of Collecting."

2. February 4, 1977: Lecture tour by Director Yvon d'Argencé to Professionalism Fellowship group at Stanford University's Department of Communications.

3. May 16, 1977: Special invitational preview for the opening of the exhibition, "Chinese Folk Art from American Collections."

4. June 14, 1977: Annual docent meeting and luncheon.

5. June 30 - July 1, 1977: Visit of foreign museum professionals sponsored by the American Association of Museums-International Council of Museums.

As in the past, the Asian Art Commission retained the services of a Public Relations person, Lorrie Bunker, to write and coordinate Press releases on the special exhibitions and other special events scheduled by the Museum during the year.

X. LECTURES, TRAVEL AND OTHER ACTIVITIES

A. Lectures

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

a. Nov. 29 - "Southeast Asian Art in the Asian Art Museum of San Francisco," Society for Asian Art and San Francisco Foundation-sponsored lecture in the Trustees' Auditorium, Asian Art Museum.

b. Feb. 4 - "Avery Brundage, the Collector" for Stanford Journalism Fellows.

2. Terese Bartholomew, Curator of Indian Art

a. Dec. 7 - "Indian Art in the Asian Art Museum of San Francisco," Society for Asian Art and San Francisco Foundation-sponsored lecture in the Trustees' Auditorium, Asian Art Museum

3. Roger Broussel and Alexis Pencovic, Conservation Department

The Conservation Department continued to provide participation in educational activities related to conservation of art objects and artifacts. Lectures were presented to a class from the College of Arts and Architecture of Montana State University, and to other small groups. In-lab lecture sessions were presented to students of the Loan Mountain College Museum Studies Program, and to the Rockefeller Fellows Program.

4. Yoshiko Kakudo, Curator of Japanese Art

Lecturer and guest curator for "Selections from the Herbert Sanders Japanese Ceramic Collection" at Mills College with April 28 lecture on Japanese Ceramics at Antonio Prieto Gallery, Mills College.

February 25 - "Japanese Art in the Asian Art Museum," Society for Asian Art and San Francisco Foundation-sponsored lecture in the Trustees' Auditorium, Asian Art Museum.

5. Clarence F. Shangraw, Senior Curator

January 18 - "Chinese Art in the Asian Art Museum of San Francisco, Part I," Society for Asian Art and San Francisco Foundation-sponsored lecture in the Trustees' Auditorium, Asian Art Museum.

March 18 - "Chinese Cloisonné in the Asian Art Museum of San Francisco," to the University of Fullerton, Fullerton, CA

6. Sylvia Chen Shangraw, Curator of Chinese Art

January 25 - "Chinese Art in the Asian Art Museum of San Francisco, Part II," Society for Asian Art and San Francisco Foundation-sponsored lecture in the Trustees' Auditorium, Asian Art Museum.

7. Diana Turner, Education Curator

November 15 - Docent Lecture: "A Decade of Collecting," in gallery and in-storage lectures to classes and Rockefeller fellows.

B. TRAVEL

1. Roger Broussal, Chief Conservator

May-conference of the American Institute for Conservation in Boston, Mass.

2. Jack Foss, Registrar

a. July 5 - 9, 1976: Participated in workshop, "Fundamentals of Museum Management," at Smithsonian Institution, Washington, D.C.

b. May 29 - June 2, 1977: Attended American Association of Museums Annual Meeting in Seattle, Washington.

3. Yoshiko Kakudo, Curator of Japanese Art

a. December 2 - Led Society for Asian Art members on a one-day field-trip to exhibition "Shinto Arts" at the Seattle Art Museum.

b. June - Study-trip to New York to see "Chinese Ceramics from Japanese Collections" at Asia House Gallery and for discussions about proposed exhibitions.

4. Sylvia Chen Shangraw, Curator of Chinese Art

March - Travel to Hawaii in preparation for the Chinese Folk Art Exhibition.

5. Clarence F. Shangraw, Senior Curator

May 17th - June 12th, 1977: U.S.A. delegate to the 12th Triennial International Council of Museums Conference in Leningrad and Moscow, with additional museum business in Helsinki, Stockholm, Copenhagen, Hamburg, Paris and London.

6. Diana Turner, Curator of Education

14-day study trip to Orient, December 1976 - January 1977.

c. THE SOCIETY FOR ASIAN ART ACTIVITIES: FALL, 1976 - SPRING, 1977

1. Lectures:

Nov. 22: "Han and T'ang Murals," by Jan Fontein, Acting Director, Boston Museum of Fine Arts.

Dec. 13: "Mingei: The Folk Arts of Japan" by Marsha Weidner, doctoral candidate, University of California, Berkeley.

Jan. 31: "Folk and Elite Traditions in Indian Art" by Gary Michael Tartakov.

- March 21: "Masked Dancers of Tibet" by Stephan Beyer, Associate Professor of Oriental Languages, University of California, Berkeley.
- April 18: "The Emperor as Patron: Art at the Court of Ch'ien-lung" by Harold Kahn, Associate Professor of Chinese History, Stanford University.
- May 17: Annual Meeting and "Symbolism in Chinese Folk Art," by Tseng Yu-ho Ecke, Professor of Art and Art History, University of Hawaii.

Films:

- Feb. 6: Premiere Showing of "Potters at Work," 30 minute film of traditional crafts in Kyushu, Japan, directed by Marty Gross and partially sponsored by The Society for Asian Art.
- April 2, 9, 16, 23: "China, The Enduring Heritage," continuous showing on consecutive days of series of thirteen 20-minute films from China Institute in America, produced by Wan-go Weng (including a number of objects in the Asian Art Museum Collections.)

3. Other Activities:

- Oct. 6: Preview of the George P. Bickford Collection at the University Art Museum, Berkeley and lecture by Dr. Joanna Williams, Associate Professor of Art History, University of California on "Caste and the Role of the Painter in India."
- Dec. 2: One-day field trip to exhibition of "Shinto Arts" at the Seattle Art Museum, led by Yoshiko Kakudo, Curator of Japanese Art, Asian Art Museum.
- March 5: "Japanese Archaeology and Early Arts: New Discoveries and Theories," one-day study group led by J. Edward Kidder, Jr. and Dr. Yoshiaki Shimizu.

Members of The Society for Asian Art have assisted with hospitality duties at special invitational openings and provided other help at the request of the Asian Art Museum Director or the Asian Art Commission.

4. Series of Six Lectures Sponsored by The Society for Asian Art and The San Francisco Foundation, Given in Conjunction with "A Decade of Collecting" Exhibition:

- Nov. 29: "Southeast Asian Art in The Avery Brundage Collection," by Yvon d'Argencé, Director and Chief Curator, Asian Art Museum.
- Dec. 7: Indian Art in The Avery Brundage Collection," by Terese Tse Bartholomew, Curator of Indian Art, Asian Art Museum.
- Jan. 18: "Chinese Art in The Avery Brundage Collection, Part I," Clarence F. Shangraw, Senior Curator, Asian Art Museum.
- Jan. 25: "Chinese Art in The Avery Brundage Collection, Part II," Sylvia Chen-Shangraw, Curator of Chinese Art, Asian Art Museum.

Feb. 15: "Japanese and Korean Art in The Avery Brundage Collection, Part I," by Yoshiaki Shimizu, University of California.

Feb. 22: "Japanese and Korean Art in The Avery Brundage Collection, Part II," by Yoshiko Kakudo, Curator of Japanese Art, Asian Art Museum.

XI. CONSERVATION DEPARTMENT

A. Examination and Treatment

During the 1976 - 77 year the Conservation Department undertook and performed conservation/restoration procedures and preparation for exhibition of 507 objects. All objects were examined and condition reports prepared for each, including the Chinese Folk Exhibition.

B. Conservation Program Internships

The Conservator supervised the work of the intern from the Cooperstown Graduate Programs in Conservation, Ms. Patrisha Doscher-Free love, who spent her internship year with us. As an adjunct to the department she assisted in work on a variety of objects and materials. She was an excellent aid and contributed significantly to the production of the department. At the completion of her internship she passed her examinations with high grades, received her degree, and had two offers of employment as a full-time conservator.

During the 1977 - 78 year we will have the assistance of a full-time intern from the Winterthur Program in Conservation, and a half-time intern from the Cooperstown Graduate Program.

C. Equipment

Ten new dehumidifiers were received which now provide the museum with a greater capability in climate control of exhibition cases, as well as back-up for travelling exhibitions. They will also serve to replace some worn equipment that has been operating night and day for ten years, approximately. Other needed equipment remains at the mercy of the city budget.

D. Activities

The Conservation Department staff provided 246 consultations to the public during the year. The Conservation Department was visited by a number of travelling conservators including Dr. Aurel Moldoveanu, Head of Conservation Services of the Romanian National Museums, and Forrest Bailey, Head Conservator of the Rockhill Nelson Gallery of Art in Kansas City.

XII. LIBRARY

The difficulties encountered with the budget in the previous fiscal year were worked out. It was learned from the City Library that a blanket encumbrance for the purchase of books from various dealers was possible. This procedure was instituted immediately, thus eliminating the cumbersome purchase order arrangement and also securing the funds from possible retraction by the Board of Supervisors. We can now make purchases much easier and with some assurance that there will be money available to pay for them. With the money made available by the City and also from private donations we were able to add 670 volumes to the library, thus making a grand total at the end of the fiscal year of 11,040 volumes.

Indexing and cataloging designed to make the library unique and of special interest to those seeking information on Asian art has progressed as time allowed.

Additional bookshelves were added to the stack area and the reading room. This allowed us to form a small reference collection in the reading room.

The circulation system established during the previous fiscal year has worked extremely well, thus saving us time and money in keeping track of the material being used by the curatorial staff and their assistants.

Patronage has continued to be high. Not only have we been able to supply the material necessary for the on-going research program of the museum, but we have also been able to handle the general public in their quest for information about Asian art in all its aspects.

XIII. VISITORS

Many scholars, dignitaries or museum specialists visited the Museum and were conducted through the galleries and storage by the curatorial staff. They include:

W. H. Wolff, New York
 Tseng Yu-ho Ecke, Hawaii
 Elizabeth ten Groterhuis, Fogg Art Museum, Cambridge, Mass.
 Beatrix von Ragué, Museum of Far Eastern Art, Berlin
 Maribeth Graybell, University of Michigan
 Five members of the staff of the National Palace Museum, Taiwan
 Jessica Rawson, British Museum, London
 Tokyo National Museum Staff
 Prof. Detlef Ingo Lauf, Zurich
 Eileen Thiery, Paris
 Prof. Myriam Ayalon, Institute of Asian and African Studies, The Hebrew University of Jerusalem.
 Dr. Klaus J. Brandt, Dept. of Far Eastern Art, Linden-Museum Stuttgart, Staatliche Museum für Völkerkunde
 His Excellency L. Popov, Ambassador of Bulgaria to the U.S.
 His Excellency C. Damyanov, Ambassador and Director of Culture of Bulgaria
 Her Excellency Lyudmila Zhivkova, Minister of Culture from Bulgaria
 Dr. Beatriz Rossells Montalvo, Director, National Institute of Anthropology, La Paz
 Prof. Li Yih-Yüan, Director, Ethnology Institute, Academia Sinica, Taiwan
 Dr. Girma Kidane, Institute of Ethiopian Studies, Addis Adaba
 Dr. Lucius Grisebach, National Gallery, Staatliche Museum, Berlin
 Dr. Ernst-Gerhard Giese, Executive Assistant, Wilhelm Lehmbruck Museum, Duisburg.
 Dr. Berthold Roland, Chief, Division for Museums and Promotion of the Arts,
 State Ministry for Cultural Affairs, Rineland-Palatinate, Mainz
 Adalsteinn Ingolfsson, Art Director, Kjarvalsstadir, The Reykjavik, Municipal Art Museum, Reykjavik
 Bambang Sumadio, Director, Central Museum, Jakarta
 Kabuthia Karanja, National Museums of Kenya, Nairobi
 Abdul Wahhab Takir Aliwa, Controller of Antiquities, Tripolitania Region, Tripoli
 Mrs. Raewyn Cooper-Gorbey, Consultant Conservator, Waikato Art Museum, Hamilton,
 Australia
 Dr. Alfred Evangelista, Assistant Director, National Museum, Manila
 Mrs. Aleksandra Majewska, Department of Ancient Art, National Museum, Warsaw
 Grace Wong Woo Tai Wah, Singapore National Museum, Singapore

XIV. CONSULTATIONS

The curatorial staff identified approximately 2,700 objects of Oriental art for about 900 amateur collectors from the Bay Area and elsewhere.

XV. PHOTOGRAPHY

James Medley, Museum photographer, spends only one half of his time photographing objects in the Asian Art Museum. The balance of his time is spent working for the Fine Arts Museums.

The Asian Art Museum was able to hire a lab assistant, Sharon Deveaux, last November and the following report will show that due to having an assistant the photographer is able to produce at least 4 times as much work during the fiscal year.

386 objects in the Asian Art Collection were photographed for the first time - many of these require more than one negative, such as an album, which sometimes has as many as 20 leaves.

1,920 8 x 10 black-and-white prints were made from the above negatives.

2,085 35 mm. slides were made of objects in the collection.

3,520 reprints were made from existing negatives to keep a supply of prints in our files. These were all printed by the lab assistant.

46 transparencies were made for publication purposes and 3 to 5 shots were made of each.

49 4 x 5 black-and-white inscriptions were made for publication.

82 35 mm. slides were made from books for use by the curators in giving lectures.

46 black-and-white photographs were shot from reference books for use by the curators.

21 black-and-white photos and 36 slides were made for the Chinese Folk Art Exhibition, other gallery shots were also made including the Decade of Collecting and the galleries on the first and second floor after new rotations.

48 8 x 10 shots were made for various reasons to help the curators and the Conservation Department.

9 objects were photographed from private collections. When private collectors are considering donations to the museum, special photography has to be done before objects can be accepted. This special photography includes an A₂B shot which is the makeshift contraption designed in 1969 because there was no money for proper backlighting of art objects in order to get a picture of backs of paintings to determine the amount of repair work which had been done.

XIV. CONSULTATIONS

The curatorial staff identified approximately 2,700 objects of Oriental art for about 900 amateur collectors from the Bay Area and elsewhere.

XV. PHOTOGRAPHY

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All publicity photographs are from the files of the museum and many times special requests come in for special photography shots which means an interruption in the work schedule.

All work produced by the photographer is of such quality that it can be published throughout the world. Besides publishers there are many requests from universities, students, and others for photographs for either study purposes or asking for publication rights.

In 1976 - 1977 there were 39 complementary and exchange photographs with other museums, which are helpful to the curators in their studies.

The Asian Art Museum is getting a fine reputation throughout the world and part of this is due to the fine quality of publicity we get through the photographs that are being published.

XVI. PLANS FOR THE NEAR FUTURE

As requested in Mr. Nothenberg's July 19, 1976 memo, we are continuing to add this new section to the Annual Report. Our plans for the near future reflect a budget that has been reduced to a bare minimum and is in effect smaller than those of previous years.

Even though this is in complete contradiction with our contractual obligation with the late Avery Brundage and with the basic policy of the museum as a whole, we are forced to anticipate a reduction of our activities on all fronts: rotations of our permanent collections, special exhibitions, publications, search and educational programs.

If additional public or private support is not forthcoming, we will not be able to maintain the quality and quantity of our services to the people of San Francisco at their present level.

This is a dreary outlook for a museum that is celebrating its tenth birthday, generally regarded as one of the greatest of its kind in the country and has the potential of being the major cultural asset of our City.



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ASIAN ART MUSEUM OF SAN FRANCISCO
THE AVERY BRUNDAGE COLLECTION
GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA 94118

Yvon d'Argence
Director and Chief Curator

ASIAN ART MUSEUM OF SAN FRANCISCO
THE AVERY BRUNDAGE COLLECTION

OCT 10 1978

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ANNUAL REPORT

Year Ending June 30, 1978

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I. STAFF

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Roger Broussal, Chief Conservator

Fred Cline, Librarian

Jack Dowty, Assistant Director-Administrative (5/30/78 -)

Sigrid Fink, Account Clerk (11/16/77 -)

James Ford, Preparator (laid off on 8/4/77)

Steve Franks, Account Clerk (terminated 11/8/77)

Anthony Garino, Assistant Director-Administrative (terminated 4/19/78)

Irene Handlin, Clerk-Typist

Jack Foss, Registrar

Yoshiko Kakudo, Curator of Japanese Art

Stephen Little, Curator of Chinese Art (2/9/78 -)

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

John Peterson, Preparator (terminated 7/12/77)

Walter Schweiger, Senior Clerk-Stenographer

Glen Shafer, Senior Preparator

Clarence F. Shangraw, Senior Curator

Sylvia Chen Shangraw, Curator of Chinese Art (died 9/18/77)

Diana Turner, Curator of Education

II. FOREWORD/PERSONNEL-ADMINISTRATION

A. About the Museum

Founded by special City ordinance in 1969, the Asian Art Museum of San Francisco has exclusive jurisdiction over the collections of Asian Art belonging to the City and County of San Francisco. The function of the Museum is to preserve, collect, display and disseminate information about these holdings, 95% of which represent The Avery Brundage Collection.

With over 10,000 sculptures, architectural elements, paintings, bronzes, ceramics, lacquers, jades and decorative objects from all over Asia, from Iran to Japan and from Mongolia to Indonesia, the Museum provides a rich and varied source for research, study and appreciation of Oriental civilizations. The Museum serves all ages and all ethnic groups, and our visitors come from throughout the United States and abroad. Our Library is open to the public weekdays except holidays, 1:00 - 4:45 p.m.

In 1972 the Museum opened its first branch in the community, the Japan Center Extension, on the Webster Street Bridge of the Japan Cultural and Trade Center (open 10 a.m. - 10:00 p.m., 7 days a week). The Japan Center Extension features rotating exhibits of art from the collection, accompanied by bilingual descriptive labels in Japanese and English.

B. HIGHLIGHTS OF THE YEAR

Despite the impact of Jarvis-Gann (outlined in XVI), soaring operating costs, City cutbacks, lack of adequate support for programs or personnel, the Museum experienced a year of great activity, achievement, and national and international recognition.

Among the highlights:

1. 672,590 visitors came to the Museum from around the world last year -- 236,952 more than the year before.

2. The Museum completed negotiations with the National Museum of Korea, Republic of Korea, to bring the epoch-making "5,000 Years of Korean Art" to the United States, with the first of 7 stops to be San Francisco (opening May 1, 1979) and the other 6 stops to be organized under the supervision of the Asian Art Museum of San Francisco.

3. This fiscal year two important publications, with world-wide circulation, have concentrated on the Asian Art Museum, with articles authored by the Museum's staff:

a. Rarities of the Asian Art Museum, The Asia Foundation Program Bulletin, Special Issue. As the President of The Asia Foundation said in the introduction, "The Asia Foundation salutes those responsible for the Asian Art Museum's remarkable record of achievement and for its substantive contributions to East-West understanding." And elsewhere: "Over the years the original collection has been greatly strengthened by significant gifts and acquisitions, and the cultural life of the community, if not the entire West, has been enriched by the special exhibits, the educational programs, and the publications of the Museum."

b. The other, much more lengthy volumes were the English and German editions of the Editions Leipzig, Great Centers of Art series entitled Asian Art Museum and University Collections in the San Francisco Bay Area, (Leipzig, 1977). Over 185 objects in the Museum's Chinese, Korean, Japanese, Indian, Lamaist, Southeast Asian and Iranian collections were illustrated and discussed.

4. The Asian Art Museum Library reached 11, 739 officially accessioned volumes.

5. One of the curators of the Asian Art Museum, Terese Bartholomew, organized for China House Gallery the first major exhibition in Europe or North America of a type of Chinese ceramics known as I-hsing Ware. The exhibition was launched in New York, traveled to the Nelson Gallery of Art in Kansas City, and opened June 16 at the Asian Art Museum as our major summer exhibition. Mrs. Bartholomew's exhibition, as well as the exhibition catalogue she authored, has received great national critical acclaim both for the choice of objects and the "extremely informative" catalogue (Joan Hartmann, Oriental Art, Spring, 1978, p. 95).

6. The museum's Senior Curator, Clarence F. Shangraw, was selected to organize an exhibition of The Origins of Chinese Ceramics for China House in New York (this will appear in next year's annual report). He also was selected as one of 22 participants in a symposium on the origins of Chinese civilization sponsored by the American Council of Learned Scholars.

7. As outreach to the community, The Museum again was able to participate in the annual Japanese Cherry Blossom Festival at Japan Center with a special display of objects at the Museum's Japan Center Extension. Three objects were presented there from the collection of the Kobe City Museum of Namban Art (Kobe, Japan) exclusively for the San Francisco showing of the exhibition Westerners in Japan, 1639 - 1880. The display and special addendum to the exhibition catalogue were prepared by Asian Art Museum Curator Yoshiko Kakudo, and 32,844 visitors viewed the exhibition in less than 6 weeks - or about 21 people every 10 minutes.

C. PERSONNEL AND ADMINISTRATION

1. Staff and Asian Art Commission Changes

Filling old positions left open by death or termination, the museum welcomed Stephen Little as Curator of Chinese Art and Jack Dowty as Assistant Director-Administrative. Jerome W. Hull was appointed to the Asian Art Commission in 1977.

2. City Budget-Personnel Needs

The problems mentioned in the 1975 and 1976 Annual Reports continue to be unresolved, but worsened by the impact of Jarvis-Gann. In addition, a request for additional part-time help (an assistant for the Education Curator and a preparator) was originally granted by the City, but was not funded by the Board of Supervisors. Also, a preparator position, left vacant in March, 1975, was not refilled because the position was deleted. This is unfortunate, for without additional help, we are seriously hampered from extending the quality of our services to the public. The installation of such shows as A Decade of Collecting are only made possible at great human cost -- 10 years after our opening, our birthday exhibition was installed on the entire 2nd floor by only 3 full-time preparators and 5 curators (who had their regular on-going work to do as well).

3. Space Problems

Only about 10 - 13% of the Museum's holdings can be displayed at one time due to a severe space shortage. This means that a vast amount remains unseen by the public and is crowded in storage. Space problems affect acquisitions, loans and temporary exhibitions.

4. Energy-Saving Measures

As in the last fiscal year, The Asian Art Museum practiced energy conservation. Our energy-saving measures amounted to over 10%.

5. Docents of the Asian Art Museum (based on report of AAM Docent Vice-Chairperson) One of the most important services offered to schools and the general public are personalized, guided tours by trained volunteer guides known as docents. Despite docent numbers reduced by 50% of normal levels due to attrition since the last 1971 training class, 68 senior docents gave over 1375 tours to 15,421 people, and tours were given to 2262 students. There were Japanese language tours of our special exhibitions Chinese Ceramics from Japanese Collections and Westerners in Japan, 1639 - 1880. There were Cantonese tours of the Chinese Folk Art exhibition, and a Cantonese-speaking docent prepared for the I-hsing exhibition.

Asian senior citizen community groups, students from the Japanese and Chinese bilingual programs, students of migrant workers' families, school groups in general, regular adult groups, handicapped groups, art groups with special education problems were given docent tours. Special deaf tours were designed for the Chinese Folk Art exhibition, Westerners in Japan, 1639 - 1800, and I-hsing Ware. Another deaf tour was put into sign language to highlight Chinese Ceramics in The Avery Brundage Collection.

Another major concern of AAM docents was the screening and acceptance of a new class of 85 docent trainees who began their first year of training. Much of the Education Department's time went into the training of this new class (see under VIII). The graduating members of the new class of trainees will begin touring in the Chinese galleries in July, 1978. Their second and third year of training will find them fully qualified for touring the Japanese/Korean, Indian and Lamaist galleries in July, 1980.

One of the most significant aspects of the fiscal year was the implementation of a new administrative structure in the Docent Council, initiated by new Docent Council By-Laws and Standing Rules and the directives of the Asian Art Commission. The new structure provided for an elected Vice-Chairperson for Asian Art Museum Docents who would be the spokesperson for AAM docents, be responsible for the daily administration of docents serving in the Asian Art Museum, and of implementation of AAM educational policies and requirements as they affect AAM docents. Under Carolyn Offen and the AAM docent board, a new level of administrative efficiency was achieved. As viewed by the AAM Docent Vice-Chairperson in her annual report:

"Docent administrators and educational staff of the Asian Art Museum patiently explored all the areas of responsibility which concern Docent services to determine which areas were appropriate to the work of each. This first year of joint effort and daily consultation should lay the groundwork for better and more consistent Docent service to the Asian Art Museum in the years to come with a program that suits its needs and is tailored to the presentation of its collections.

Finally, the year's balance sheet would not be complete without registering as assets the genuine affection that AAM Docents have for each other and their pride in the museum they serve. These are basic strengths of AAM Docent service."

III. PUBLICATIONS

A. New Publications/Individual Articles

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

a. Chief editor for English and German editions and author of all entries on the Asian Art Museum for Editions Leipzig, Great Centers of Art, Asian Art Museum and University Collections in the San Francisco Bay Area, Leipzig, 1977.

b. "China," Rarities of the Asian Art Museum, The Asia Foundation Program Bulletin, Special Issue, 1978, pp. 3-14; editor of all Asian Art Museum articles in the Program Bulletin.

2. Terese Bartholomew, Curator of Indian Art

a. I-hsing Ware, China House Gallery/China Institute in America, New York, 1977, exhibition catalogue for show she organized (I-hsing Ware) opening in New York at

China House and traveling to the Nelson Gallery in Kansas City and the Asian Art Museum of San Francisco (see under IV).

b. "Ch'en Man-sheng and I-hsing Teapots," The Society for Asian Art Newsletter, Vol. 17, no. 4, Summer 1978.

c. "Durga Mahishmardini -- a Folk Version," The Society for Asian Art Newsletter, Vol. 16, no. 4, Summer 1977.

d. "India and Southeast Asia," Rarities of the Asian Art Museum, The Asia Foundation Program Bulletin, Special Issue, 1978, pp. 21 - 25.

3. Fred Cline, Librarian

"Library Report," The Society for Asian Art Newsletter, Vol. 17, no. 1, Fall 1977.

4. Yoshiko Kakudo, Curator of Japanese Art

a. "Korea and Japan," Rarities of the Asian Art Museum, The Asia Foundation Program Bulletin, Special Issue, 1978, pp. 15 - 20.

b. Opening of Japan, supplement to the catalogue Through Closed Doors, Western Influence on Japanese Art: 1639 - 1853.

c. "Japanese Colored Woodblock Prints in the Achenbach Foundation for Graphic Arts," Asian Art Museum and University Collections in the San Francisco Bay Area, Great Centers of Art Series, Editions Leipzig, Leipzig, 1977.

d. "Westerners in Japan Exhibit to be shown here April 11 - May 14," The Society for Asian Art Newsletter, Vol. 17, no. 4, Summer 1978.

e. "Westerners in Japan," The Society for Asian Art Newsletter, Vol. 17, no. 3, Spring 1978.

f. "A Blue Fish in a Net," The Society for Asian Art Newsletter, Vol. 17, no. 1, Fall, 1977.

6. Clarence F. Shangraw, Senior Curator

a. "Chinese Cloisonné in The Avery Brundage Collection," The Society for Asian Art Newsletter, Vol. 17, no. 2, Winter 1978.

b. "Ban Chiang Potteries: Clues to Thai Cultures", The Society for Asian Art Newsletter, Vol. 17, no. 1, 1977.

- c. "Early Chinese Ceramics and Kilns." Archaeology, Vol. 30, no. 6, Nov., 1977 pp. 382 - 394.
- d. "The Year of the Horse," Antique Digest, March , 1978, pp. 82 - 84.
- e. Review of Margaret Medley, Illustrated Catalogue of Ming and Ch'ing Monochromes in the Percival David Foundation of Chinese Art, in Artibus Asiae, Vol. 39/2, pp. 156 - 159.
- f. "The Beginnings of China; Painted Pottery Traditions," Oriental Art, Vol. XXIV, No. 1, Spring, 1978, pp. 60 - 69.

7. Diana Turner, Curator of Education

- a. Helped edit English and German versions of Asian Art Museum and University Collections in The San Francisco Bay Area, Great Centers of Art Series, Editions Leipzig, Leipzig 1977.

- b. Helped edit and do layout for "Rarities of The Asian Art Museum," 1978, The Asia Foundation, Program Bulletin, Special Issue.

- c. "Ideals of Beauty in Japanese Art," slide-packet with 17 page text designed for teacher workshop held May 13, 1978 and available to educational groups thereafter.

B. Regular Museum Publications

1. Directory and Guide to the Galleries, Asian Art Museum

This three-page illustrated guide to the Museum was written by the Director. Contributions from the public (about \$200.00 per month) used to defray the costs of reprinting, but since the Museum began changing admission, donations are so small that only a fraction of the reprinting costs are covered.

2. Japan Center Extension Guide to the Continuous Exhibition

A two-fold guide with color illustrations introduces Japan Center Extension to the visitor.

3. Museum Calendar

Funded by the Museum Society, the Monthly Calendar contains brief announcements about exhibitions and events, but unfortunately does not allow space for

discussion and description of objects, acquisitions or illustrations. A booklet is needed to fill this gap and be distributed periodically.

c. Upcoming Publications

1. Bronze Catalogue

The Museum is under obligation to do a series of comprehensive, fully illustrated volumes cataloguing The Avery Brundage Collection. The second volume of the main catalogue of The Avery Brundage Collection is now in the process of preparation. Entries on early Chinese bronze vessels and artifacts continue to be compiled by the curatorial staff.

IV. SPECIAL EXHIBITIONS

A. Traveling Exhibitions

1. Chinese Folk Art in American Collections, Early 15th - Early 20th Century
May 17 - July 10.

Organized by Tseng Yu-ho Ecke of Hawaii, this first large exhibition of Chinese Folk Art in the United States included 157 objects of various strikingly worked materials—dyed, embroidered and appliqued cotton; gourd, straw, willow twig and bamboo; silver, gold and pewter; wood and lacquered leather; painted glass and paper. There were boldly colored woodblock prints of household gods; a face "reading" indicating a person's life history, health and fortune; hand-painted funeral garments; furniture and baskets; papercut charms; stuffed silk eyes offered to the "Goddess of Eyes" for good sight; clothing made of tiny bamboo tubes, and magically protective jewelry. The exhibit related to every facet of traditional Chinese life and was exceptionally popular with the public. Large descriptive labels were written for the exhibition by the Education Department which also organized a teacher workshop with explanatory materials around the exhibition. Curator in charge of exhibition itself: Sylvia Chen-Shangraw (see 1976 - 77 Annual Report).

There were an estimated 38,920 visitors over 53 days. Of the 167 people randomly surveyed by the Education Department 14% were from San Francisco, 32%

from the Bay Area, 25% from other California cities and 29% from other states and countries. A Cantonese language tour was given, as was a special tour for the deaf community.

2. Chinese Ceramics from Japanese Collections, Nov. 8 - Dec. 11, 1977.

Organized under the joint sponsorship of the Agency for Cultural Affairs of the Japanese Government and participating institutions in the United States, this major exhibition contains 80 or so objects dating from the T'ang through the Ming dynasties. Included were National Treasures and registered Important Cultural Properties, as well as numerous pieces that fell into the category of densei-hin (treasures handed down through many generations in Japan), and ceramics excavated from Japanese historical sites. The exhibition demonstrated Japanese taste in Chinese ceramics over the ages, with examples of tea ceremony wares, Ming ceramics made for the Japanese market, etc. A catalogue was available, and docent tours were offered daily at 11:00 a.m., except Sundays at 2 p.m. Tours were offered to 615 people. Curator in charge: Yoshiko Kakudo.

3. Westerners in Japan , 1639 - 1880 (Enlarged version of Through Closed Doors, Western Influence on Japanese Art: 1639 - 1853), April 11 - May 14, 1978.

Organized by the Kobe City Museum of Namban Art (Kobe, Japan) and the Meadow Brook Art Gallery of Oakland University (Rochester, Michigan), this exhibition contained 127 objects illustrating Western influence on Japan from 1639 - 1880. Paintings, copperplate prints, woodblocks, engravings and "optical" equipment documented the presence of Europeans and Americans in Japan and the impact of Western ideas, art styles and techniques on the Japanese of the Edo and early Meiji periods. A catalogue and addendum to the catalogue were available (The addendum was Opening of Japan written by Yoshiko Kakudo). Special docent tours were offered Mondays through Saturdays at 11, Sundays at 2:00 p.m. 1074 people were given tours, with about 34% of this number represented by students (grades 4-12).

Docent tours were offered in the Japanese language, and a tour was put into sign language for the deaf. Explanatory labels for the exhibition were written by the Education Department.

Yoshiko Kakudo, AAM Curator of Japanese Art, was the Curator in charge. An estimated 32,844 visitors viewed the exhibition at the Museum, in addition to which were visitors to the Japan Center Extension where 3 objects were added for the San Francisco showing only of the exhibition. Based on an informal survey of ethnic background of visitors to the museum, the breakdown was as follows:

Caucasian	71%
Asian	15%
Hispanic	8%
Black	6%

4. I-hsing Ware, June 16 - Sept. 21, 1978.

Organized by Asian Art Museum Curator Terese Tse Bartholomew in conjunction with China Institute in America, this exhibition contains sixty objects dating from the late 16th - late 19th centuries from I-hsing, the famous pottery district in Kiangsu Province. I-hsing wares are distinctive in that many have been signed by artist-potters and are particularly associated with scholars and scholars' taste. Besides ceramics, there are paintings by such masters as Tung Ch'i-ch'ang, Huang Shen, Cheng Hsieh and Ch'en Hung-shou. A catalogue by Terese Bartholomew is available, and docent tours are offered Wednesdays through Saturdays at 11:00 a.m., Sundays at 12:00 noon. A special tour for the deaf and hard-of-hearing was given in June, 1978, and a Cantonese-speaking docent has trained for the exhibition. Curator in-charge, Terese Bartholomew, also provided all the explanatory labels and graphic material.

V. GALLERY ROTATIONS

1. MAJOR GALLERY ROTATIONS OR DISPLAY CHANGES

Rotations are one way to solve our serious space shortage and enable the public to see some of the vast holdings of the Museum that can not be shown at one time. In addition to this regular type of gallery rotation, we have major gallery changes due to special exhibitions. In preparation for a special exhibition, because we have no special exhibitions gallery, the regular galleries must be dismantled,

and when the show has closed, the galleries again are refurbished with major new changes or rotations. This occurred in the last fiscal year:

a. ARTS OF THE MANCHU, Nov. - Dec., 1977:

While Chinese Ceramics from Japanese Collections occupied the Ming-Ch'ing galleries on the first floor, a super-selection of Ch'ing (1644 -1911) lacquers, cloisonné, enameled ware, rhinoceros horn, carved ivory and bamboo was installed in Adrian Gruhn Court. Curators in charge: Clarence F. Shangraw and Stephen Little.

b. NEW INSTALLATION OF CH'ING GALLERIES, Jan. 1978 - present: Following the close of the exhibition Chinese Ceramics from Japanese Collections the Ch'ing galleries reopened with an almost completely new rotation, reflecting all aspects of the arts of the Ch'ing dynasty (1644 - 1911). There was an even wider variety of Ch'ing porcelain types than before, with examples of underglaze blue and red, famille rose, famille verte, powder blue, peach bloom, tea dust, lamp black and ox blood. Besides cloisonné, Canton and Peking enamels, there were ivory, rhino horn, coconut and bamboo root carvings, as well as a selection of paintings. Curators in charge: Clarence F. Shangraw and Stephen Little.

c. SUPER-SELECTION OF CHINESE JADES, April - June, 1978:

While Westerners in Japan, 1639 - 1880 was displayed in the Magnin Jade Room, a selection of Chinese jades was arranged in Adrian Gruhn Court. Curators in charge: Clarence F. Shangraw and Stephen Little.

d. CHINESE LACQUERS, April 24, 1978:

Special closed exhibition for Asian Art Commission in Ch'ing galleries of over 70 recently purchased Chinese lacquers (Sung-Ch'ing periods); entire Ch'ing galleries had to be dismantled and installed the same day for a one night showing, then reinstalled for the public the next day. Curator in charge: Stephen Little.

e. CHINESE JADES -- THIRTY-FIVE CENTURIES OF MAN'S NATURAL ENVIRONMENT, June 1978 to present: Following the Westerners in Japan, 1639 - 1880 exhibition, the Mag-nin Jade Room reopened with an exhibition of about 200 jades which reflect the conquest of the universe by Chinese jade carvers. This totally new display reflects how a limited zoomorphic environment was gradually enriched by all the animals in creation, by all kinds of plants, and finally by full-fledged landscapes. Curator in charge: Stephen Little.

2. SPECIAL DISPLAYS

a. Indian paintings:

1. Life, Loves and Miraculous feats of Krishna - Fall, 1977 - Spring, 1978.
2. Ragamala - Summer, 1977.

b. Animal Display of Animals of the Zodiac:

1. Year of the Snake -- February 22, 1977 -- February 1978.
2. Year of the Horse -- February, 1978.

To celebrate year 4676 THE YEAR OF THE HORSE, this 7th annual display of animals of the zodiac concentrates on Chinese horse figurines of the T'ang dynasty (618 - 906).

c. Gift of the Month: 1977 - 78 (changing displays in Adrian Gruhn Court)

d. Rotations at Japan Center Extension:

1. Japanese Picnics in the Edo Period
2. Kosometsuke from the Leventritt Collection
3. Selection from the Westerners in Japan exhibition.
4. "The Black Ship" scroll.

e. Periodic Gallery Rotations at Museum:

1. Rotation of Chinese Paintings: quarterly
2. Rotation of Japanese Paintings: seasonal
3. Rotation of Tibetan tankas: biannually

VI. LOANS TO OTHER MUSEUMS

- A. "Birds, Beasts, Blossoms, and Bugs," Asia House Gallery, New York, October 6 - December 3, 1977. One Japanese scroll and two 6-fold screens.
- B. "Vase Shapes from Life," University Art Museum, Berkeley, January 5 - April 20, 1978. Six Iranian earthen ware vessels.
- C. "Sources of Japanese Buddhist Art," Nara National Museum, Japan, April 29 - June 11, 1978. Limestone Head of Buddha and limestone Hand of Buddha.

VII. GROWTH OF THE COLLECTIONS

A. Gifts/Bequests

Gift of Mr. and Mrs. Hardin Jones 1/12/77: 3 Japanese hanging scrolls

Gift of Mr. and Mrs. George Hopper Fitch 9/23/77: One Indian miniature

Gift of the Asian Art Foundation of San Francisco 8/12/77: 20 Chinese lacquers.

Gift of Mrs. Willem van Tets 10/4/77: Two decorative Chinese limestone figures.

Gift of Mr. Fong Yun Wah 8/8/77: Chinese hanging scroll

Gift of Mrs. Lawrence Clay Brown 12/2/77: 35 objects of Oriental art and furniture.

Gift of Far East Fine Arts, Inc. 11/23/77: Chinese hanging scroll in memory of Sylvia Shangraw.

Gift of Mr. James Gerstley 12/6/77: Metal vase

Gift of Mrs. Donna Ward 12/30/77: 8 Iranian vessels

Gift of Mrs. F. G. Cruikshank 4/28/78: White Jade vase, Mogul style

Gift of Mrs. B. W. Kirshenbaum 5/10/78: Javanese painted hanging

Gift of Mrs. Hilda Gifford 5/10/78: Japanese bronze mirror

Gift of Mr. Jean-Pierre Dubosc 7/19/77: 5 Chinese lacquers

B. Purchases

de Young Art Trust - Asian Art 5/10/78: Chinese gilt bronze figure (Kuan Yin Bodhisattva)

VIII EDUCATION

A. Regular Educational Activities, 1977 - 1978

Since there is only one permanent member of the Educational staff, that person's time was directed toward reaching as many people as possible through the training of docents (volunteer museum guides) or future curators (intern program), through the editing of publications which will reach an audience all over the world, through the designing of educational materials that would enable viewers to better understand Asian art and civilization.

1. At the School and Museum Level

a. Docent training. A new class of docent trainees began the first year in their course of studies. To train a new class is of immense importance in the face of attrition (the last class began in 1971), but until there is additional personnel in the Education Department it represents a major allocation of time at the expense of all other programs. It is only fair to the docent class and to the museum to have someone whose main responsibility is to train the docents -- which means an output of time often close to 90%. This was spent on gallery sessions to reinforce docent trainees' lectures on Chinese art offered through San Francisco State Extension Services (see under The Society for Asian Art, X-C), reading assigned papers on objects in the collection, reading written sample tour outlines and auditing presentations of actual tours. The Education Department helped rotate Chinese paintings in the galleries for the courses on Chinese painting.

In addition senior docents must participate in on-going training and evaluation. The Education Department audits docent tours, reads docent papers (this year on-going training was offered on Indian Sculptures, with a gallery session on Indian art provided by the Education department which also read Docent papers on Indian Sculpture), provides bibliographies and written information on art, and gives walk-through tours of such special exhibitions as Westerners in Japan, 1639 - 1880. A special viewing of Tibetan tankas was installed in the Education Department seminar room also for docents' on-going training work on Tantric art.

b. A special Teacher Workshop for teachers of grades 4 - 12, educators, and resource people from all over the Bay Area was held May 13, 1978. The theme was "Ideals of Beauty in Japanese Art," and educational materials with slides were designed especially for the workshop. In addition to receiving the slide packets, the workshop participants were given tours of the Japanese galleries where the objects in the packet were on display and could be discussed first-hand. The response to the workshop was quite positive. As one of the participants, a consultant on education about Asia said, "A delightful morning and an impressive text/slide set on ideals of beauty in Japanese art! Thank you for inviting me. Even though the teaching unit is keyed to items in the Brundage collection, I think it deserves wider distribution than just to Bay Area teachers. Both your introductory text and descriptions of individual items are superb. I hope the users will appreciate the amount of research and imagination that have gone into them. As I mentioned, I was most impressed by the warmth and competence of the docents."

c. Other materials now available or in process of final completion for schools include:

1. Bibliography of books and audio-visual materials of final completion and culture.
2. Illustrated brochure for teachers about the programs for schools offered by the museum.
3. Slide-Lecture Packets (upcoming "Buddhist Art of China"; "Arts of Islam"; "Chinese Ceramics"; "Tantric Buddhism"; and already circulating "Man and Nature in Asian Art"; and "Animals in Chinese Art").

d. Contacts with Schools/Educational Groups: A tour administrator is needed to properly correlate tour request information, update our visitor files and handle educational mailings. At present the Education Curator takes care of

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all record keeping of school and educational group visits for the permanent files, inventories all educational groups using the museum each year, supervises educational group mailings, and manages the updating of the mailing lists. This kind of information is essential if we are to maintain our services with the educational groups using our museum and maximize the impact of our outreach programs.

e. The Education Curator supervised an intern program for advanced students of Asian art. The interns were: Stephen Little (intern, beginning 6-20-77 through 2/7/78) and Maxine Morris (summer intern, beginning 6/6/77 - 9/6/77).

2. Classes from universities and colleges were conducted on tours of storage, given informal lectures on certain themes or permitted to view selected objects from the Asian Art Museum's collections. Time was spent also in working with The Society for Asian Art on implementation of the two-semester survey course on Chinese art offered 1977 - 78 through San Francisco University Extension Services for students, docent trainees and general public. The second year, 2-semester course on Japan was also worked out. Planning for the 1979 5,000 Years of Korean Art exhibition continued.

3. At the Community Level:

Lengthy explanatory labels were designed for the special exhibitions, Ceramics from Japanese Collectors and Westerners in Japan, 1639 - 1880. The Education Department conducted surveys to determine the effectiveness of its labels and in order to plan future gallery aids. The Education Curator continued to edit publications. She prepared some entries for the upcoming Bronze Catalogue and was responsible for the Asian Art Museum's section of the Monthly Calendar which is distributed to all Museum members.

IX. SPECIAL EVENTS

1. Nov. 6, 1977: Special invitational preview for the opening of the exhibition Chinese Ceramics from Japanese Collections.

2. Dec. 15, 1977: Visit by Director Sunu Choi, National Museum of Korea, Republic of Korea.

3. March 20, 1978: Visit by Kim Seong Jin, Minister of Culture and Information, Republic of Korea.
4. April 10, 1978: Special invitational preview for the opening of the exhibition, Westerners in Japan, 1639 - 1880.
5. May 24, 1978: Annual docent meeting and luncheon.
6. May 26, 1978: Visit by Sunu Choi, Director of National Museum of Korean, Republic of Korea.
7. June 10, 1978: Visit by Indian Premier Moraji Desai.

As in the past, the Asian Art Commission retained the services of a Public Relations person, Lorrie Bunker, to write and coordinate Press releases on the special exhibitions and other special events scheduled by the Museum during the year.

X. LECTURES, TRAVEL AND OTHER ACTIVITIES

A. Lectures by Staff

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator
 - a. December 3 and 5, 1977: BUDDHIST ART AND CULTURE OF THE FAR EAST, Cologne, Germany.
 - b. Nov. 19 and 20, 1977: CHINESE JADE MASTERPIECES IN THE ASIAN ART MUSEUM OF SAN FRANCISCO, Birmingham, Alabama.
 - c. April 18, 1978: LATER CHINESE JADES, at Asian Art Museum for university-accredited survey course on the Arts of China, offered for credit through S. F. State Extension Services, sponsored by The Asian Art Foundation in conjunction with The Society for Asian Art.
2. Terese Bartholomew, Curator of Indian Art
 - a. June 13 - I-HSING WARE, at Asian Art Museum to docents and general public.
 - b. June 16, 1978: I-HSING WARE IN EXHIBITION -- in-gallery lecture for docents touring I-hsing Ware exhibition.

3. Roger Broussal and Alexis Pencovic, Conservation Department
(see under X. 1-D Conservation Department Activities).
4. Yoshiko Kakudo, Curator of Japanese Art
 - a. Nov. 21, 1977: JAPANESE PAINTINGS AND PAINTED CERAMICS, to Phi Delta Epsilon Fraternity
 - b. April 13, 1978 - THROUGH JAPANESE EYES, to meeting of the Japan Society of San Francisco.
5. Clarence F. Shangraw, Senior Curator
 - a. Sept. 9, 1977: CHINA'S BURIED PAST, to the Internment Association of California, San Francisco.
 - b. Nov. 9, 1977: JAPANESE TASTE IN CHINESE CERAMICS, to Marin Auxiliary of The Museum Society, San Francisco.
 - c. June 26, 1978: SOME REFLECTIONS ON THE ORIGINS AND DISSEMINATION OF PAINTED POTTERY DESIGNS IN NEOLITHIC NORTH CHINA, to Symposium on the Origins of Chinese Civilization (Berkeley, California), sponsored by the American Council for Learned Societies, and the Wenner-Gren Foundation for Anthropological Research.
6. Diana Turner, Curator of Education
April 11, 1978: Westerners in Japan, 1639 - 1880, in-gallery lecture to docents.

B. TRAVEL

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator
Nov. 10, 1977: study-visit to Tokyo
Sept. 3 - 9, 1977: attended symposium in Cologne, Germany and visited Paris and London.
May 24 - 26, 1978: Attended annual meeting of the Association of Art Museum Directors, Minneapolis, Minn.

2. Terese Bartholomew, Curator of Indian Art

October 28, 1977: Supervised installation of I-hsing Ware at China House gallery in New York and attended opening.

3. Roger Broussel and Alexis Pencovic, Conservation Department

There was no travel to out-of-town conferences during the fiscal year.

In July, 1978, Assistant Conservator Alexis Pencovic will attend an international conference on art conservation in Veszprem, Hungary.

4. Jack Foss, Registrar

a. Jan. 16 - 20, 1978: Participated in a 5-day workshop, "Museum Registration Methods," at the Smithsonian Institution, Washington, D.C.

5. Yoshiko Kakudo, Curator of Japanese Art

a. July 24 - 28, 1977: Attended International Symposium of Chinese Ceramics at the Seattle Art Museum in Seattle, Washington.

b. February 12 - 15, 1978: Went to Denver to study Through Closed Doors at the Denver Art Museum.

6. Clarence F. Shangraw, Senior Curator

January 22 - 26, 1978: to New York for College Art Association Meeting, and interviewing curatorial candidates.

7. Diana Turner, Curator of Education

There was no travel to out-of-town conferences during the fiscal year.

NOTE: ALL FUNDS FOR ABOVE TRAVEL WERE PAID THROUGH PRIVATE, NON-CITY FUNDS.

C. DOCENT COUNCIL LECTURES offered for on-going docent training and open to the students and the general public, held in the Museum's Trustees' Auditorium:

1. October 17, 1977: INTRODUCTION TO ICONOGRAPHY AND PRINCIPLES OF TIBETAN PAINTED ART, by Dr. Detlef-Ingo Lauf, noted Tibetologist and Professor of Comparative Religions and Psychology at the C. G. Jung Institute of Zurich, Switzerland.

2. Jan. 9, 16, 23, 30 and February 6, 27, 1978: INDIAN SCULPTURE, 6 slide-lectures by Robert del Bonta.

3. March 6, 13, 27, and April 3, 1978: Westerners in Japan, 1639 - 1880,
4 slide-lectures by Harris Martin, Professor of History, San Jose State
University.

4. June 13, 1978: I-hsing Ware by Terese Bartholomew, Curator of Indian
Art, AAM and author of the special exhibition I-hsing Ware.

D. THE SOCIETY FOR ASIAN ART ACTIVITIES: Fall, 1977 - Spring, 1978.

1. LECTURES

a. Sept. 12, 1977: PERSIAN ARTIST FARRUKH BEG, by Mr. Robert Skelton,
Deputy Keeper of the Indian Section of London's Victoria and Albert Museum.

b. October 6, 1977: OBJECTS DISCOVERED IN WOODEN STATUES OF JAPAN, by Mr.
Bunsaku Kurata, Director of the National Museum, Nara, Japan.

c. November 14, 1977: HEIRLOOMS AND EXCAVATIONS: CHINESE CERAMICS IN JAPAN,
by Dr. John La Plante, Assistant Professor of Oriental Art, Stanford University.

d. January 23, 1978: THE SYMBOLISM OF MARES AND COWS IN INDIAN ART, by Dr.
Wendy O'Flaherty, University of California, Berkeley.

e. February 27, 1978: KOREAN BUDDHIST MONASTERIES: THE LIFE, ART AND
ARCHITECTURE, by Dr. Lewis Lancaster, Chairman, Department of Oriental
Languages, University of California, Berkeley.

f. April 17, 1978: THE SILK ROAD, A GLIMPSE OF INNER ASIAN CIVILIZATIONS,
by Albert E. Dien, Department of Asian Languages, Stanford University

g. May 22, 1978: CHINESE PAINTING AND THE TAOIST TRADITION, by Michel Strickmann,
Department of Oriental Languages, University of California, Berkeley.

2. CHINESE HISTORY FILMS

Dec. 20, 1977; Jan. 3, March 7 and 28, April 4, 11, and 18: May 2 and 9: Complete
series of 13 color and sound films by Wan-go Weng for China Institute in America
covering China's heritage from prehistory to the 20th century.

3. OTHER ACTIVITIES:

a. Fall 1977 to Spring 1978

University Two-Semester Accredited Course on the Arts of China at the Asian Art
Museum. Partially funded by a grant from the Asian Art Foundation, The Society for

Asian Art offered a two-semester University-accredited survey course on Chinese art through San Francisco State University Extension Services. Professor Michael Sullivan, Christensen Professor of Oriental Art at Stanford, conducted the first semester on the arts of the prehistoric period through the T'ang Dynasty. Dr. James Cahill, Professor of Asian Art History at the University of California, Berkeley, assisted by Patricia Berger, doctoral candidate at the university, was in charge of the second semester survey from the Five Dynasties to the 20th century. There were 15 two-hour lectures each semester in the Trustees' Auditorium, beginning Sept. 27 and ending in May 16, 1978. Individuals who did not wish university credit could also enroll, and the course provided the first year of academic training for the new call of Asian Art Museum docent trainees.

- b. Jan. 21, 28, Feb. 4 and 11, 1978: STUDY SERIES ON CHINESE CERAMICS, THE AUTHENTICITY AND CONNOISSEURSHIP OF CHINESE CERAMICS FROM A COLLECTOR'S VIEWPOINT.

Clarence Shangraw, Senior Curator for the Asian Art Museum of San Francisco, was the instructor and discussion leader for four sessions:

1. EARLY CHINESE CERAMICS
2. PREHISTORIC TO HAN CERAMICS
3. T'ANG AND SUNG PERIOD CERAMICS
4. T'ANG AND SUNG PERIOD CERAMICS

- c. April 8, 1978: A DAY WITH KIMIKO AND JOHN G. POWERS: distinguished collectors presented slide lectures on THE GREAT WAVE FROM THE EAST and CONNOISSEURSHIP: BUILDING GREAT COLLECTION OF JAPANESE ART.

XI. CONSERVATION DEPARTMENT

A. Examination and Treatment

Conservation/Restoration treatment and preparation of objects during the year numbered 680 pieces, including examination of objects, and preparation of condition reports.

B. Internship Training

The Conservation Department this year enjoyed the assistance of two conservation interns: Genevieve Baird from the Cooperstown Graduate Program, and Ann Shaftel, from the Winterthur Program, both with skilled conservation accomplishments to their credit. Their assistance to the department has been valuable, and their experience in a major museum conservation laboratory was rewarding to them. At the completion of their internship they return to their respective institutions for their comprehensive exams, and then to employment in the field. At this time, neither program seems to have objects conservators in training to place in West Coast internships during the next year. We shall miss the assistance they provide.

C. Equipment

The museum budget this year provided for an overhead suspension system for our existing X-ray unit, an X-ray viewer, and new lighting fixtures. To date the overhead suspension system paperwork has not been completely processed through the city bureaucracy.

D. Visits

The Conservation Department was visited by Carl Strauss, President of the Board of Trustees of the Cincinnati Art Museum, and again by David Walker, Curator of Oriental Art of the same museum, to study our climate control system. The department is also in correspondence with the Louvre in Paris because of their interest in our climate control system and equipment.

E. Activities

The Conservation Department provided 332 consultations to the public during the year. The department participated in the Academy of Sciences seminar on "Careers in Museums", and the University of California seminar "For Bay Area Artists: Resources and Survival." In November, Roger presented a lecture on Conservation to the Burlingame Historical Society, and throughout the year gave brief presentations to visiting school/university groups in the Conservation lab. Two groups from University of the Pacific visited in Nov-

ember, and classes from Lone Mountain Museum Studies Programs also were recipients of talks on the activities of the Conservation lab. The Conservator also attended the Sinclair-Kennedy fund raising seminar on "Securing the Major Gift."

F. Honors

Roger Broussel was appointed to the Park and Recreation Committee of the City of San Mateo, and is now Vice-Chairman of that committee.

XII. LIBRARY

This fiscal year was a rather normal year in the growth of the Library because of the continued support of the City and various private citizens and organizations. An additional reading table was donated to the reading room, as well as several reading lamps. With the money provided by the City and supplemented by private funds, we were able to add 699 volumes to the Library, thus making a total of 11, 739 officially accessioned volumes.

It has been estimated that we are serving about 10,000 patrons a year. The Art of China course instituted by The Society for Asian Art resulted in such a burden on the Library in the Spring of 1978 that we were forced to close the Library in the mornings to docents and Society for Asian Art members in order to maintain a balance between our library work and serving the public. This decision was arrived at in a meeting of the Library Committee of the Asian Art Commission of San Francisco. The only way in which we could possibly extend the hours beyond the currently posted hours of 1:00 to 4:45 Monday through Friday would be to have an additional full-time librarian.

Many students and visiting scholars used the Library. Most notable of these during the year were the students from the San Francisco Conservatory of Music under Mr. Paul Hersh, who used the Library reading room for seminars. During these seminars they used the resources of the Library as well as original

paintings from the collection. These were viewed in the Educational Department Seminar room under the direction of Mr. Stephen Little, Curator of Chinese Art, aided by the Education Department. Jose and Miriam Arguelles used the Library for their book "The Feminine, Spacious as the Sky (Shambhala, 1977) and gave credit to us in their introduction as follows: "We also express appreciation to ... Fred Cline of the Asian Art Museum, San Francisco, who openly gave of his time and knowledge."

In addition to serving the Museum in its on-going research program (see list of publications elsewhere in this report), the Library has been able to extend its services to others in the Bay Area and beyond through cooperation with the Bay Area Reference Center (BARC). In October 1977 it was agreed to answer by telephone all questions directed our way regarding Oriental art and culture. We have also been able to utilize BARC to extend our reference services to the staff. Many questions not answerable from our own Library have been directed to BARC with great success.

We have been able to give an immense amount of service to a large number of people on a rather modest budget and shall continue to strive for maximum efficiency while at the same time providing maximum service.

XIII. VISITORS

Many scholars, dignitaries or museum specialists visited the Museum and were conducted through the galleries and storage by the curatorial staff. They include:

Bunsaku Kurata, Director of the National Museum, Nara, Japan

David Snellgrove, University of London

Hugh Moss, Hong Kong

Yusuke Hosoi, Tokyo

Robert D. Mowry, Fogg Art Museum, Cambridge

Francois Lefebvre de Laboulaye, French Ambassador

Kim Seong Jin, Minister of Culture and Information, Seoul

Dong-won Shin, Consul General of Korea, San Francisco
John and Kimiko Powers, Colorado
Daniel S. Walker, Cincinnati Art Museum
Laurence Detroyat, Billancourt Museum, France
Denys Sutton, Editor, Apollo Magazine, London
Rei Sasaguchi, Stanford University
Pamela Buell, Indiana University Art Museum
Constance Clement, National Endowment for the Humanities
Joanna Williams, University of California, Berkeley
Lee Leong -eon Lee, Assistant Chief, Korean Overseas Information Service
Yoon Ki Byung, Director, Overseas Information Department, Korean Overseas Information Service
Lee Soo-jung, Director of Planning, Korea
Sunu Choi, Director, National Museum of Korea
M. and Jose Az. Perdigao, Gulbenkian, Lisboa
R. W. Bagley, Harvard University
Jenny So, Harvard University
Abraham P. Ho, Curator, St. John's University, Jamaica, New York
Virginia Kane, University of Michigan
Louisa Huber, Harvard University
Robert Cleveland, St. Louis Art Museum
Jean Mazenod, Paris
Adrian Praetzellis, California Dept. of Parks and Recreation
Arthur Kimball, Linfield College, Oregon
Zenzo Shimizu, Kyoto University
Takaaki Matsushita, Director, Kyoto National Museum
Tomonari Suzuki, Bunkachō (Japanese Agency for Cultural Affairs)
Karoku Miwa, Bunkachō (Japanese Agency for Cultural Affairs)
Ichiryō Sasabe, Director, Kobe City Museum of Namban Art

Tadashi Sugase, Chief Curator, Kobe City Museum of Namban Art City

Friends of Kobe City Museum, Toshio Iguchi, et. al.

Kunio Fujita, Deputy Director, Tokyo National Museum

Jaakko Iloniemi, Ambassador of Finland

Moraji Desai, Prime Minister of India

XIV. CONSULTATIONS

The curatorial staff identified approximately 2,850 objects of Oriental art for about 950 amateur collectors from the Bay Area and elsewhere.

Every third Friday of the month, the Asian Art Museum has a Public Day when the public can bring art objects from their private collections for authentication. Approximately 40 people are scheduled to come in by appointment each Public Day, with usually three art objects for identification and authentication.

XV. PHOTOGRAPHY

The Photography Department consists of two people, James Medley, a full-time photographer who spends one half of his time photographing for the Asian Art Museum and the other half is spent working for the Fine Arts Museums. He is assisted by Sharon Deveaux who works primarily in the dark room which in turn gives the photographer additional time for the main purpose of photographing objects in the collections.

Routine photography of objects in the Brundage Collection has consisted of:
225 Negatives of new objects or objects in the collection never before photographed.

1,075 black-and-white, 8 x 10, prints made from these negatives

1,562 35 mm color slides of objects in the collection

77 4 x 5 color transparencies were made, mostly for publication

1,407 reprints of negatives on file

393 lecture slides made for the curators

33 negatives for publicity purposes

160 prints of the above negatives

Seven private collectors left art objects in the museum for examination and possible gifts to the museum. 115 black-and-white photographs were made of these objects, and 160 slides were shot for the curators' study purposes. 5 of these were photographed by the A₂B method. (A special innovation designed by the staff to photograph the back of paintings similar to an x-ray, and show the amount of repair work that has been done to the paintings).

Other museums often write and ask for a photo exchange. This is helpful to curators in their studies. This year we exchanged 66 black-and-white photographs with other museums.

Between April 22, 1978 and May 12, 1978 the museum photographer traveled to The Republic of Korea to make catalogue photographs in black-and-white and color of objects for the exhibition 5,000 Years of Korean Art to be shown at the Asian Art Museum in 1979. Objects were photographed at the National Museum of Korea, Seoul; Ehwa Women's University, Seoul; and The National Museum in Kyongju, Korea.

127 object views were made on black-and-white

59 object views were made on color transparency film

The trip was financed by the Korean Government and the Asian Art Foundation.

XVI. PLANS FOR THE NEAR FUTURE

One of the most important repositories of art in the world, the Asian Art Museum attracts visitors from all over the globe, and as such is an important cultural and economic asset to the City and County of San Francisco. Fiscal 1978 - 1979 will bring to the Museum two great exhibitions: 1) Folk Traditions in Japanese Art, organized by the International Exhibitions Foundation of Washington, D.C. in cooperation with the Japan Foundation and with the assistance of the Bunka-chō of Japan and 2) 5,000 Years of Korean Art, organized by the Asian Art Museum and premiering in San Francisco before traveling to other museums in the United States. In addition to this, there are a number of special displays, major rotations and gallery changes, and educational programs that will be continued, and the Library -- if it is to serve the

public -- must maintain its systematic growth. All of these are significant for the people of San Francisco.



ASIAN ART MUSEUM OF SAN FRANCISCO

THE AVERY BRUNDAGE COLLECTION

GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA 94118

DOCUMENTS DEPT.

Yvon d'Argencé
Director and Chief Curator

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== ASIAN ART MUSEUM OF SAN FRANCISCO

THE AVERY BRUNDAGE COLLECTION

ANNUAL REPORT

Year Ending June 30, 1979

cable address: Sancenor/telephone (415) 558-4255

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Ia. ASIAN ART MUSEUM STAFF

Rene-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Roger Broussal, Chief Conservator

Relf Case, Preparator (7/17/78 -)

Fred Cline, Librarian

Jack Dowty, Assistant Director, Administration

Sigrid Fink, Account Clerk

Jack Foss, Registrar

Irene Handlin, Senior Clerk-Typist

Yoshiko Kakudo, Curator of Japanese Art

Stephen Little, Curator of Chinese Art

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

Walter Schweiger, Senior Clerk-Stenographer (Resigned 3/27/79)

Glen Shafer, Senior Preparator

Clarence F. Shangraw, Senior Curator

Diana Turner, Curator of Education

Deanna Wong, Senior Clerk-Stenographer (5/23/79 -)

Ib. ASIAN ART COMMISSIONERS

Alexander D. Calhoun, Jr., Chairman
Mrs. George T. Brady, Jr.
Allen D. Christensen
Ransom M. Cook
Dr. Seymour Farber
George Hopper Fitch
R. Gwin Follis
James M. Gerstley
William E. Goetze
Reginald del Valle Grady
Mrs. Edw. T. Harrison
Jerome W. Hull
Jaquelin H. Hume
Nobuo Ishizaka
George F. Jewett, Jr.
Mrs. Albert E. Kern, Jr.
Dr. T. Kong Lee
Cyril Magnin
Mrs. Philip J. McCoy
Edward M. Nagel
James E. O'Brien
James D. Robertson
William P. Scott, Jr.
Mrs. Robert Seller
Mrs. Brayton Wilbur, Jr.
Dr. Haydn Williams
K. L. Woo
Richard Gump, Honorary Commissioner

II. FOREWORD/PERSONNEL-ADMINISTRATION

A. About the Museum

Founded by special City ordinance in 1969, the Asian Art Museum of San Francisco has exclusive jurisdiction over the collections of Asian Art belonging to the City and County of San Francisco. The function of the Museum is to preserve, collect, display and disseminate information about these holdings, 95% of which represent The Avery Brundage Collection.

With over 10,000 sculptures, architectural elements, paintings, bronzes, ceramics, lacquers, jades and decorative objects from all over Asia, from Iran to Japan and from Mongolia to Indonesia, the Museum provides a rich and varied source for research, study and appreciation of Oriental civilizations. The Museum serves all ages and all ethnic groups, and our visitors come from throughout the United States and abroad. Our Library is open to the public weekdays except holidays, 1:00 - 4:45 p.m.

In 1972 the Museum opened its first branch in the community, the Japan Center Extension, on the Webster Street Bridge of the Japan Cultural and Trade Center (open 10 a.m. - 10:00 p.m., 7 days a week). The Japan Center Extension features rotating exhibits of art from the collection, accompanied by bilingual descriptive labels in Japanese and English.

B. HIGHLIGHTS OF THE YEAR

Despite ever-increasing operating costs, City cutbacks, lack of adequate support for programs or personnel, the Museum experienced another year of great activity, achievement, and national and international recognition.

Among the highlights:

1. 727,431 visitors came to the Museum from around the world, last year--54,841 more than the year before.
2. The Museum established many "firsts" for San Francisco by organizing the exhibition "5,000 Years of Korean Art", which premiered a two-year tour of the United States with the first of seven stops being San Francisco (May 1 - September 30, 1979). This was the first major international exhibition to be organized by a San Francisco museum. It is also the most important exhibition of Korean art ever put together under one roof, and all museum stops on the two year itinerary are under the supervision of the Asian Art Museum. The Museum helped edit the first major international English language exhibition catalogue for the show and the first major English

language one-hour documentary on Korean art and culture shot on location in Korea and at the Asian Art Museum especially for the exhibition. Entitled "Discovering the Art of Korea" it is produced by Asselin/Haller.

Also a "first" for San Francisco was the first international symposium on Korean art held at the Asian Art Museum, May 12-13, 1979. Scholars attended from Korea, Japan, England, Canada, Germany and the United States (for further information see page 22).

There were two other weekend symposia designed by the University of California, Berkeley: "The Cultural History of the Korean Peninsula", May 4-5; and "5,000 Years of Korean Art", May 19-20, 1979.

3. Our special exhibitions drew record crowds:
 - a. "I-hsing Ware" which brought in 250,000 visitors.
 - b. "Folk Traditions in Japanese Art" with 74,237 visitors.
 - c. "5,000 Years of Korean Art" which at the end of June had brought in 105,939 visitors in two months alone.
4. Curators from the Asian Art Museum were selected as consultants for The Society for Asian Art's March 29-April 1, 1979 "Treasures of the Orient", a two-part exhibition of Asian art from members' collections and from world-wide, renowned dealers' showrooms. Clarence F. Shangraw, Senior Curator, served as consultant in the selection of Chinese objects and reviewed the entire catalogue Treasures of the Orient. Terese Bartholomew, Curator of Indian Art, helped select Indian and Tibetan pieces, and Yoshiko Kakudo, Curator of Japanese Art, assisted in the choice of Japanese objects.
5. Terese Bartholomew assisted the University Art Museum, Berkeley in putting together "The Indian Pantheon", an exhibit of Indian and South-east Asian sculptures on view January 27 - May 27, 1979 at the University Art Museum, with all objects on loan from the Asian Art Museum.
6. The Asian Art Museum Library served over 10,000 patrons this last fiscal year.
7. A Speakers' Bureau was launched in June, 1979, to provide free slide lectures on Asian art to community groups. The first topic offered by the Asian Art Museum docent speakers was a survey of "5,000 Years of Korean Art". The program now will be enlarged to cover a variety of themes (to be reported in next year's Annual Report).

C. PERSONNEL AND ADMINISTRATION

1. Staff Promotions and Reclassifications

Since our 1977-78 report, three staff members have been promoted as follows:

- a. Irene Handlin, Clerk-Typist with the Museum since 1969, was promoted to Senior Clerk-Typist in December, 1978.
- b. Terese Bartholomew, Curator of Indian Art with the Museum since 1968, was promoted from Curator II to Curator IV in April, 1979.
- c. Yoshiko Kakudo, Curator of Japanese Art with the Museum since 1965, was promoted from Curator II to Curator IV in April, 1979.

2. City Budget - Personnel Needs

The problems mentioned in the 1975-78 Annual Reports continue to be unresolved, but worsened by rising costs and continuing budget cutbacks. This year's City budget was cutback 2% of that of last year, and last year's budget was slashed 4% of the year before. If the annual inflation rate is 12%, then we have lost at least 30% from inflation and City cutbacks. In addition, a request for additional part-time help (an assistant for the Education Curator and a preparator) was originally granted by the City, but was not funded by the Board of Supervisors. Also, a preparator position, left vacant in March, 1975, was not refilled because the position was deleted. All C.E.T.A. - funded preparator positions were cancelled after Jarvis-Gann so that our preparator force is limited to two persons. This is a critical situation for a museum with one of the world's greatest collections of Asian art and affects all prospects for all future exhibitions, rotations, display preparations and programs.

3. Space Problems

Only about 10%-13% of the Museum's holdings can be displayed at one time due to a severe space shortage. This means that a vast amount remains unseen by the public and is crowded in storage. Space problems affect acquisitions, loans and temporary exhibitions.

4. Energy-Saving Measures

As in the last fiscal year, the Asian Art Museum practiced energy conservation. Our energy-saving measures amounted to over 10%.

5. Security

Security has been a topic of much discussion due to the theft at the adjoining de Young Museum of a Rembrandt at Christmas. Several new alarms have been installed. Plans are under discussion for other security measures to be taken in the near future.

6. Docents of the Asian Art Museum

(Based on reports of the AAM Docent Vice-Chairperson and Coordinator of Supervisors): One of the most important services offered to schools and the general public are personalized, guided tours by trained volunteer guides known as docents. In the last year 113 docents gave 1,742 tours to over 22,600 people --- a record 7,179 visitors toured over the fiscal year. In May, 1979, alone 44 docents offered 1,586 people tours of "5,000 Years of Korean Art" and in June the number rose to 1,732 people toured by 72 docents. In addition, docents offered highly specialized tours. There were Japanese language tours of "Folk Traditions in Japanese Art", and special tours for the deaf and/or hard-of-hearing of Folk Traditions in Japanese Art (February 24) and "5,000 Years of Korean Art" (May 5). The docent Speakers' Bureau is described in this report and is providing an invaluable service in outreach to the community. The new class of docent trainees began their second year of training in the arts of Japan and Korea in September, 1978, and the graduating members of the first year's class began touring the Chinese galleries in July, 1978. Gaila Watson as AAM Docent Vice-Chairperson worked hard to continue to develop docent service and programs that meet the needs of the AAM and implement AAM educational policies and requirements. As Alexander Calhoun, Jr., Chairman of the Asian Art Commission, said at a January 15, 1979, Docent Council Board Meeting, "The Docent Program is very important to the Asian Art Museum. I think it's one of the key elements of the success of the Museum. I want you all to realize that and to realize that the program is appreciated by the Commissioners".

III. PUBLICATIONS

A. New Publications/Individual Articles

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

- a. Chief Editor and contributor to "5,000 Years of Korean Art" catalogue: Introduction and catalogue Nos. 1-11, 12-80, 81-103, and 154.

2. Terese Bartholomew, Curator of Indian Art

- a. Contributor to "5,000 Years of Korean Art" catalogue, Nos. 65-66, 98-100, and 127-128.
- b. "Ch'en Man-sheng and I-hsing Teapots", SAA Newsletter, Summer 1978, Vol. 17, No. 4.

3. Yoshiko Kakudo, Curator of Japanese Art

- a. Contributor to "5,000 Years of Korean Art" catalogue; reviewer of all Japanese references in catalogue.
- b. "Folk Traditions in Japanese Art" to be exhibited here, SAA Newsletter, Winter 1979, Vol. 18, No. 2.
- c. "Netsuke - Japanese Miniature Sculpture", Designer West - Antique Digest, 6-97.

4. Stephen Little, Curator of Chinese Art

- a. Contributor to "5,000 Years of Korean Art" catalogue Nos. 69-80, 81-92, and reviewer of entire manuscript.

5. Clarence F. Shangraw, Senior Curator

- a. "Chinese Cloisonné in the Avery Brundage Collection", Society for Asian Art Newsletter, Winter, 1978.
- b. Origins of Chinese Ceramics, (exhibition catalogue) China Institute in America, New York, 1978.
- c. "China's Neolithic Ceramics", Archaeology, January-February, 1979, pp. 61-65.
- d. Book Review, Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art, by Margaret Medley, and Vases of the Sea: Far Eastern Porcelains and other Treasures, by Felicia Schuster and Cecilia Wolseley in Journal of the American Oriental Society, Fall, 1978, p. 387.
- e. Contributor to "5,000 Years of Korean Art" catalogue Nos. 67, 68, 96, 97, 98, 99, 100, 102, 103, 128, 139, 140, 145, 151, 152 and 153; reviewer for catalogue Nos. 104-154 and 163-174.

6. Diana Turner, Curator of Education

- a. Editor of "5,000 Years of Korean Art" catalogue and contributor for catalogue Nos. 104-162, 163-180, 198-218.
- b. Educational materials for Korean exhibition: audio tour, blue-and-white illustrated brochure, slide lecture packet for teachers, etc.
- c. "5,000 Years of Korean Art", Archaeology, Vol. 32, No. 2, March/April, 1979, pp. 53-56.
- d. "5,000 Years of Korean Art" at the Asian Art Museum, May 1 - September 30, 1979", SAA Newsletter, Spring, 1979, Vol. 18, No. 3.

B. Regular Museum Publications

1. Directory and Guide to the Galleries, Asian Art Museum

This three-page illustrated guide to the Museum was written by the Director. Contributions from the public (about \$200.00 per month) used to defray the costs of reprinting, but since the Museum began changing admission, donations are so small that only a fraction of the reprinting costs are covered.

2. Japan Center Extension Guide to the Continuous Exhibition

A two-fold guide with color illustrations introduces Japan Center Extension to the visitor.

3. Museum Calendar

Funded by the Museum Society, the Monthly Calendar contains brief announcements about exhibitions and events, but unfortunately does not allow space for discussion and description of objects, acquisitions for illustrations. A booklet is needed to fill this gap and be distributed periodically.

C. Upcoming Publications

1. Bronze Catalogue

The Museum is under obligation to do a series of comprehensive, fully illustrated volumes cataloging The Avery Brundage Collection. The second volume of the main catalogue of The Avery Brundage Collection is now in the process of preparation. Entries on early Chinese bronze vessels and artifacts continue to be compiled by the curatorial staff.

IV. SPECIAL EXHIBITIONS

A. Traveling Exhibitions

1. I-hsing Ware, June 16 - September 21, 1978

Organized by Asian Art Museum Curator Terese Tse Bartholomew in conjunction with China Institute in America, this exhibition contained sixty objects dating from the late 16th-late 19th centuries from I-hsing, the famous pottery district in Kiangsu Province. I-hsing wares are distinctive in that many have been signed by artist-potters and are particularly associated with scholars and scholars' taste. Besides ceramics, there were paintings by such masters as Tung Ch'i-ch'ang, Huang Shen,

Cheng Hsieh and Ch'en Hung-shou. A catalogue by Terese Bartholomew was available, and docent tours were offered Wednesdays through Saturdays at 11:00 a.m., Sundays at 12:00 noon. A special tour for the deaf and hard-of-hearing was given in June, 1978, and a Cantonese-speaking docent trained for the exhibition. Curator in-charge, Terese Bartholomew, also provided all the explanatory labels and graphic material. Attendance for the exhibition was one quarter of a million people.

2. Folk Traditions of Japanese Art, January 26 - March 11, 1979

Victor and Takako Hauge of Virginia were Guest Curators for exhibition arranged by the International Exhibition Organization under the sponsorship of the following organizations: The National Endowment for Arts and the National Endowment for the Humanities, the JDR 3rd Fund, the Japan-United States Friendship Commission, Japan Foundation, the Andrew W. Mellon Foundation, I.B.M. Japan and the Commemorative Association for the Japan World Exposition (1970).

The first major exhibition of traditional arts and crafts created for everyday use consisted of 230 or so objects from nearly 80 lenders, both in Japan and the United States. Many superb items were lent by small community religious organizations in rural Japan.

The 272-page catalogue, written by the Hauges, was organized according to media: paintings, prints and sculptures (52 items), ceramics (62 items), textiles (44 items), lacquer, wood and metal (48 items) and other crafts (21 items). The exhibition was very well received by both general public and various professionals, naturally including those in arts and crafts. Noticeable preferences were reflected in the voluntary written questionnaire taken on nine days (February 3 - February 11, 1979). Of the 16,549 visitors attending the exhibit in the test period, 877, or 5.3% filled out questionnaires with the following results:

A. Age Group

Under 20	5%
20's	22%
30's	27%
40's	13%
50's	14%
60's & over	15%
Not specified	4%

Compared to the result of another questionnaire taken during the Chinese Folk Art Exhibition (20's-32%; 30's-19%; 40's-17%; 50's-11%) a noticeable high percentage of people in their 30's may be seen.

B. Type of Profession

Of the different professions indicated a great number of them are in art-related fields, such as artist, designer, illustrator, potter and other craftsmen, and a rather large number of physicians and nurses. Among those indicating teaching as a profession a large number were college professors.

C. Residence

San Francisco	36%
Bay Area	45%
Other California Cities	11%
Out of State	6%
Foreign	1%

81% are San Francisco and Bay Area residents.

D. Source of information

Newspaper	36%
Membership mailing	28%
Outside sign	8%
Posters	3%
T.V.	3%
Others	22%

The two most frequently cited sources of information reflect the excellent newspaper coverage of the exhibition and the increasing memberships in different Museum related organizations. Of those citing "others" 75% mention family or friends, which would indicate a lively personal interest in the exhibition on the part of many people.

E. Medium interest

Textiles	28%
Ceramics	19%
Furniture and woodworks	17%
Paintings	13%
Sculpture	12%
Metalworks	8%
Others	3%

While a strong interest in ceramics was anticipated, it is significant that even stronger interest in textiles was indicated. The fact that the quantity and quality of textiles exceeds that of any previous exhibition may explain this interest. Also, there has been a marked increase in interest in textiles on the part of student and general public in recent years.

F. Evaluation

Excellent	76%
Good	22%
Fair	1%
Poor	1%

A near universal approval would seem to be indicated by the 98% of the visitors who rated the exhibition good or better.

Docent tours were offered daily at 11:00 a.m. Japanese language tours were given by pre-arrangement basis to the number of organizations, Japanese senior citizens groups, church groups, Japanese language classes, etc.

Visiting curators accompanying the exhibition were Messrs. Inokuchi of the Nara National Museum and Okada of the Agency for Cultural Affairs. Curator-in-charge: Yoshiko Kakudo. The curator of Japanese art also trained Japanese-speaking docents for special tours of the exhibition. A special workshop for teachers was held February 24, and was designed around this exhibition and explanatory labels were provided by the Education Department (see also VIII, Education). Attendance for the exhibition was 74,237.

3. 150 Masterpieces of Chinese Art, January 1 - February 15, 1979

A new display of Chinese art was shown in the Yuan-Ch'ing galleries, on the north side of the first floor, through February 15, 1979. The exhibit included objects of all media spanning the history of Chinese art.

4. 5,000 Years of Korean Art, May 1 - September 30, 1979

"5,000 Years of Korean Art" premiered its American itinerary on May 1, 1979, and was officially opened by a contingent of guests from the Republic of Korea, headed by Minister Kim Seong Jin, Ministry of Culture and Information, and American guests headed by Chip Carter, representing Vice President Walter F. Mondale. This block-buster exhibition of 345 objects from 3,000 B.C. into the 20th century A.D. was the result of the work between the directors of the Asian Art Museum, Yvon d'Argencé, and the National Museum of Korea, Choi Sunu.

Their exhibition selection, representing the expanse of Korean art and culture, was conveniently divided into four major areas:

- 1) Recent archaeological finds
- 2) Buddhist arts
- 3) Koryō period celadons
- 4) Yi period painting

(this last category virtually unknown outside Korea)

The recently excavated materials included pottery, metal implements from the Bronze and Iron Ages, precious gold and silver, gemstones, jewelry, mortuary stonewares, stone carvings and tiles from the Three Kingdoms. Of particular interest are the contents of the tomb of King Munyong, the only tomb yet identified of the several 5th-6th century royal sanctuaries. Of special interest are three gold crowns, two gold girdles, a gold cap and an abundance of jade pendants.

Buddhist art from the 6th through the 14th centuries included icons, temple implements, funerary urns, and sculptures in gilt bronze, gold and granite, the latter reflecting a popular stone medium distinct to Korea. Included is the National Treasure of the early 7th century image of Maitreya, the Future Buddha, considered by many "as one of the most expressive and beautiful icons" in the history of Asian sculpture. Produced between the 11th and the 14th centuries, the ceramic wares were even valued by the most reserved Chinese potters and revered by the most sober Japanese collector. Over forty celadons, many of them registered National Treasures, were selected for this exhibition.

Korean paintings from the last dynastic period are among the most neglected of all of Korea's art. The major contribution this exhibition can make is their debut to the American public. Additional label information explaining the paintings and in particular the various painters and schools has been included.

Culturally, Korea has not been recognized for its achievements, as have China and Japan; however, to offset this deficiency, the exhibition's scope of 5,000 years and the selection of the highest quality objects from all periods is overwhelming, so much so that the general public should be impressed. Indeed, they have been, for they are naturally comparing it to the Tutankhamun show, and against such competition with prominent promotional backing, the public has been responsive positive about the merits of Korean art.

The exhibition is the first of international scope to originate in San Francisco at the Asian Art Museum before going on to a nationwide itinerary:

Asian Art Museum of San Francisco, May 1 - September 30, 1979

Seattle Art Museum, November 1, 1979 - January 13, 1980

The Art Institute of Chicago, February 16 - April 27, 1980

The Cleveland Museum of Art, June 10 - August 10, 1980

Museum of Fine Arts, Boston, September 16 - November 30, 1980

The Metropolitan Museum of Art, New York, January 5 - March 15, 1981

William Rockhill Nelson Gallery of Art - Atkins Museum of Fine Arts, Kansas City, April 17 - June 14, 1981

A 192 page catalogue illustrating all the objects (32 in color) was edited by the Director and Chief Curator, Yvon d'Argencé and Curator of Education, Diana Turner, with contributions from international museum curators and academicians:

Yvon d'Argencé, Asian Art Museum of San Francisco
Terese Tse Bartholomew, Curator, Asian Art Museum of San Francisco
Chin Hong-sup, Ewha Woman's University
Choi Sunu, Director, National Museum
Chung Yang-mo, Curator, National Museum of Korea
Sung-Mii Lee-Han, Princeton University
Holly Holtz, Curator, Asian Art Museum of San Francisco
Hwang Su-yong, Dongguk University
Kumja Kim, Stanford University
Lena Kim-Lee, Hong-Ik University
Kim Wong-yong, Seoul National University
Yoshiko Kakudo, Asian Art Museum of San Francisco
Stephen Little, Asian Art Museum of San Francisco
Clarence F. Shangraw, Senior Curator, Asian Art Museum of San Francisco
Youn Moo-byong, Ch'ungnam National University

Additionally, input was received from a special American Scholarly Advisory Committee:

Kenneth K. S. Ch'en, Emeritus Professor of Oriental Languages, University of California, Los Angeles
John C. Jamieson, Professor of Oriental Languages and Director, Stanford-Berkeley Joint East Asia Center, University of California, Berkeley
Lena Kim Lee, Assistant Professor Oriental Art, Department of Aesthetics and Art History, Hong-Ik University, Seoul
Peter H. Lee, Professor of Korean and Comparative Literature, Department of East Asian Literature, University of Hawaii at Manoa, Honolulu
Richard Pearson, Professor of Archaeology, Department of Anthropology and Sociology, University of British Columbia, Vancouver
Michael Rogers, Professor of Oriental Languages, Department of Oriental Languages, University of California, Berkeley
John Rosenfield, Abby Aldrich Rockefeller Professor of Oriental Art, Fogg Art Museum, Harvard University, Cambridge.

In order to prepare for this unprecedented exhibition, special planning and working committees had to be set up to function with various aspects of the show's itinerary:

Korean Planning Committee:

Dr. Kim Doo Jong, Chairman of the First Subcommittee of the Cultural Properties Committee of the Republic of Korea

Korean Planning Committee (continued):

Dr. Kim Chewon, Member of the National Academy of Sciences, the Republic of Korea
 Mr. Choi Sunu, Director of the National Museum of Korea, Member of the Cultural Properties Committee of the Republic of Korea
 Dr. Kim Won-yong, Professor of Seoul National University, Member of the Cultural Properties Committee of the Republic of Korea
 Dr. Hwang Su-yong, Dean, Graduate School, Dongguk University, Member of the Cultural Properties Committee of the Republic of Korea
 Dr. Chin Hong-sup, Professor of Ewha Woman's University
 Mr. Lee Ki-baek, Professor of Sogang University
 Dr. Youn Moo-byong, Professor of Chungnam University

U.S.-Korea Working Committee for "5,000 Years of Korean Art":

René-Yvon Lefebvre d'Argencé, Director and Chief Curator, Asian Art Museum of San Francisco, Chairman
 Lorrie Bunker, Public Relations Director, Asian Art Museum of San Francisco
 Choi Kyu-jang, Cultural Attaché, Consulate General, Republic of Korea
 Choi Sunu, Director, The National Museum of Korea, Seoul
 Ralph T. Coe, Director, William Rockhill Nelson Gallery of Art-Atkins Museum of Fine Arts, Kansas City
 Ellen P. Conant, Korea Council, The Asia Society Inc., New York
 John B. Dowty, Assistant Director-Administrative, Asian Art Museum of San Francisco
 Wen Fong, Special Consultant for Far Eastern Affairs, The Metropolitan Museum of Art, New York
 Jan Fontein, Director and Curator of Asiatic Art, Museum of Fine Arts, Boston
 Jack E. Foss, Registrar, Asian Art Museum of San Francisco
 Sherman E. Lee, Director and Chief Curator of Oriental Art, Cleveland Museum of Art
 Lee Soo Jung, Director of Planning Department, Korean Overseas Information Service, Ministry of Culture and Information, Republic of Korea
 Jack V. Sewell, Curator of Oriental Art, The Art Institute of Chicago
 Clarence F. Shangraw, Senior Curator, Asian Art Museum of San Francisco
 Milton R. Stern, Dean, University of California Berkeley Extension
 Henry Trubner, Associate Director, Seattle Art Museum
 Diana Turner, Curator of Education, Asian Art Museum of San Francisco

San Francisco Planning Committee:

William P. Scott, Jr., Chairman
 Alexander D. Calhoun, Jr., Vice-Chairman
 Choi Kyu-jang, Cultural Attaché, Consulate General, Republic of Korea
 René-Yvon Lefebvre d'Argencé, Director and Chief Curator, Asian Art Museum of San Francisco
 Mrs. George T. Brady, Jr.
 Lorrie Bunker, Public Relations Director, Asian Art Museum of S.F.
 John B. Dowty, Assistant Director-Administrative, Asian Art Museum of S.F.

San Francisco Planning Committee (continued):

Dr. Seymour Farber
Warren W. Faus, Dean Emeritus, School of Humanities and Arts,
San Jose State University
George Hopper Fitch
James M. Gerstley, Chief Financial Officer
William E. Goetze
Jerome W. Hull, Chairman, Logistics Committee
Mrs. Albert E. Kern, Jr.
Mrs. Philip J. McCoy, Chairperson, Korean Symposium Committee
Donald R. Meyer
Mrs. Robert Seller, Chairperson, Special Events Committee
Clarence F. Shangraw, Senior Curator, Asian Art Museum of San Francisco
Mrs. Walter Shorenstein, Chairperson, Opening Night Committee
Diana Turner, Curator of Education, Asian Art Museum of San Francisco
Mrs. Brayton Wilbur, Jr.
K. L. Woo

Senior Curator Clarence Shangraw was placed in charge of the installation design and other departments. Education and Public Relations developed special programs for the exhibition. Korean curators traveling with the exhibition included: Chung Yang-mo, Lee Kang-seung and George Kim acted as translator and consular liaison. In addition to the regular curatorial, conservation, registration and preparators assistance, special people were contracted to fill the various tasks involved with such an important exhibition, greatly beyond the regular dimensions of the museums staff.

The staff, temporarily supporting the museum were:

Judy Andrews, Doctoral Candidate, University of California Berkeley,
Curator in Education Department
Larry Bluhm, Gallery preparation crew
Janet Byrd, Crowd Control Supervisor
Jim Freeman, Fabrics installer
Phyllis Gallanis, Group Coordinator, Education Department
Kurt Graffey, Light designer
David Hyry, Exhibition installer/art handler
Steve Iacovino, Gallery preparation crew
Phil Jessie, Gallery preparation crew
Clare Kahn, Exhibition designer
Ira Kahn, Photographic designer
Kumja Kim, Doctoral Candidate, Stanford University, Curator in Education
Department
Donna Linson, Assistant Floor Manager, Crowd Control
Francie Marks, Graphics designer
David Morris, Gallery preparation crew
Bruce Mueller, Group Coordinator, Education Department
Marianne Reuter, Exhibition intern (volunteer)
Gary Richmond, Exhibition installer/art handler
Joe Robertson, Fabrics installer
Carolyn Offen, Public Relations Assistant
Suno Osterweiss, Exhibition assistant/translator (volunteer)
Steve Weiss, Gallery preparation crew

The staff was unable to begin work on the entire first floor (23,210 square feet of display space) until the latter part of March because of the scheduling of the Japanese Folk Art Exhibition and the laying of carpet to recover the entire floor. Additionally, extensive renovation, painting and wall preparation had to be done to accommodate the contents of the exhibition. When the objects arrived in mid-March, they were immediately unpacked and examined, placed in various holding zones so that a film on the exhibition could be shot on premises. An industrial fork-lift had to be used to place the massive and bulky sculptures. The encased objects were presented on rich, subtle velvets reflecting Korean earth tones (pecan, sienna, slate, clay, tan, sand, and midnight green). Eighty custom constructed ultra-violet resistant plexiglas protective covers had to be made, all special needs were made for temperature and humidity controls on a 24-hour a day basis and the lighting tasks were given special attention by a group of experts. Most of the custom-designed labels, photographs, didactic materials, vitrines, plexiglas covers, pedestals, special-mounts and wallmounts will travel with the exhibition for the next two years.

As of the last day of June, 1979, the total attendance for the exhibition was 165,780, with the exhibition to run for another three months. Final statistics and results of a survey conducted during the exhibition will be included in next year's annual report. Educational programs connected with the exhibition are mentioned under VIII.

5. Chinese Porcelains Found at Drake's Bay, June 15 - August 1, 1979

To commemorate the 400th anniversary of the Sir Francis Drake Expedition landing in California, a selection of fifteen blue-and-white porcelains from the Asian Art Museum and a private collection are displayed next to corresponding sherds excavated at Drake's Bay. Drake had been carrying four chests of Chinese blue-and-white and apparently abandoned them to the California Coast Miwok Indians. The small exhibition in Gruhn Court was presented against a cobalt blue background with all support features in blue and white. The show covered Chinese blue-and-whites of the late 16th century that formed part of the Spanish Galleon Trade, those on board the Golden Hinde and how the Miwoks modified them to their indigenous usages. The 35 sherds and modified fragments came from the collection of the California State Library system, the Drake's Navigators Guild and the U.S. National Park Service.

Curators of this exhibition were Clarence Shangraw and Edward Von der Porter, Professor of Archaeology and Marine History at Santa Rosa Junior College. (Mr. Von der Porter has supervised several excavations of Chinese blue-and-white fragments in the Drake's Bay region).

V. GALLERY ROTATIONS

1. MAJOR GALLERY ROTATIONS OR DISPLAY CHANGES

Rotations are one way to solve our serious space shortage and enable the

public to see some of the vast holdings of the Museum that can not be shown at one time. In addition to this regular type of gallery rotation, we have major gallery changes due to special exhibitions. In preparation for a special exhibition, because we have no special exhibitions gallery, the regular galleries must be dismantled, and when the show has closed, the galleries again are refurbished with major new changes or rotations. This occurred in the last fiscal year:

Reinstallation of Ming and Ch'ing Galleries, September, 1978 -
December 15, 1978

Following the close of the "I-hsing Ware" exhibition, the Ming and Ch'ing Galleries were reopened.

Curator-in-charge: Stephen Little

Ch'ing Dynasty Decorative Arts, (March, 1979)

A super selection of Ch'ing (1644-1911 A.D.) lacquers, cloisonne, enameled wares, rhinoceros horn, carved ivory and bamboo continued to be displayed in Adrian Gruhn Court.

Curators-in-charge: Clarence Shangraw and Stephen Little

Chinese Jades--Thirty-five Centuries of Man's Natural Environment,

June, 1978 to present

Over 200 jades in the Magnin Jade Room reflect the conquest of the universe by Chinese jade carvers. This totally new display reflects how a limited zoomorphic environment was gradually enriched by all the animals in creation, by all kinds of plants, and finally by full-fledged landscapes.

Curator-in-charge: Stephen Little

2. SPECIAL DISPLAYS

a. Indian Miniatures:

1. "Pahari Paintings" - July, 1978

b. Animal Display of Animals of the Zodiac:

1. Year of the Horse, February, 1978 - January, 1979

To celebrate the year 4676 of the Chinese calendar, this 7th annual display of animals of the zodiac consisted of T'ang dynasty (618-906) horse figurines.

Curator-in-charge: Clarence Shangraw

2. Year of the Ram, February, 1979 - to present.

A one-case display in Gruhn Court

c. Gift of the Month: 1978-79 (changing displays in Adrian Gruhn Court)

d. Rotations at Japan Center Extension:

1. Continuation of "The Black Ship" scrolls, December, 1978 - February, 1979
2. "Animal paintings of the Edo Period", March, 1979 - to present

e. Periodic Gallery Rotations at Museum:

1. Rotation of Chinese Paintings: quarterly
2. Rotation of Japanese Paintings: seasonal
3. Rotation of Tibetan tankas: October, 1978

f. Photographic Preview of "5,000 Years of Korean Art" - Foyer of Trustees' Auditorium. Sepia photographs highlighting some of the most important and treasured of the 345 objects in the exhibition. (November - March)

VI. LOANS TO OTHER MUSEUMS

In an active year of lending, a total of 65 objects from the museum's collections were out on loan to nine different museums or cultural organizations:

- A. "California Mineral and Gem Society Exhibition", Pleasanton, July 27-30, 1978
Pair of jade kuang vessels
- B. "Japanese Ceramics", Palo Alto Cultural Center, August 6 - October 1, 1978
Three Rosanjin plates
- C. "Blue-and-White Ceramics of the Far East", Stanford University Museum of Art, September 26 - November 5, 1978
Sixteen blue-and-white porcelains (twelve of which were from the Roy Leventritt Collection)
- D. "The Ideal Image: The Gupta Sculptural Tradition and its Influence", Asia House Gallery, New York, October 5 - December 3, 1978; Kimbell Art Museum, Fort Worth, Texas, January 11 - February 25, 1979; Art Institute of Chicago, March 24 - May 6, 1979.
Three Indian stone sculptures
- E. "Chinese Bamboo Carvings", Hong Kong Museum of Art, October 14, 1978 - January 7, 1979
Three bamboo carvings

- F. "Origins of Chinese Ceramics", China House Gallery, New York,
October 25, 1978 - January 28, 1979
Eleven pottery vessels
- G. "The Indian Pantheon", University Art Museum, Berkeley,
January 27 - March 31, 1979
Twenty-one Indian stone sculptures and one bronze sculpture
- H. "Art of the Han", China House Gallery, March 14 - May 7, 1979
Two pottery pieces and one bronze incense burner
- I. "Opium: Pipes, Prints and Paraphernalia", Stanford University Museum
of Art, May 29 - August 19, 1979
One jade and one ivory opium pipe

VII. GROWTH OF THE COLLECTIONS

Gift of Dr. Irving Philips 10/17/78: Celadon incense burner

Bequest of Mr. Hal Wright Clarke 10/17/78: Twelve netsuke, three snuff bottles

Anonymous gift 10/17/78: Naram Simha bronze

Gift of Mr. Wil Fountain 11/24/78: Painting by Chang Dai-chien

Gift of Mrs. Ernest Jacobs 11/26/78: Silk Kimono

Gift of Mrs. Jack M. Rose 12/4/78: Indian chest

Gift of Mr. Joseph Glick 12/4/78: Bronze hand cannon

Gift of Messrs. Stuart Anderson and Charles Cohn 11/17/78: Chinese Fan Painting

Gift of Mr. George H. Fitch 1/17/79: Japanese hanging scroll

Gift of Mrs. George H. Fitch 1/17/79: Dongkhe Buddha

Gift of Dr. Richard P. Scherman 1/17/79: Kuchean mural fragment

Gift of Mrs. Robert Seller and Mr. & Mrs. Walter Shorenstein 6/25/79: Chinese lacquer bowl

VIII. EDUCATION DEPARTMENT

The Education Department continued to direct its energies toward reaching as many people as possible through the training of docents (volunteer museum guides), through the editing of publications, through the designing of educational materials and programs that will make Asian art more accessible to teachers, students, and the general public. Much of this year's activity was

involved in planning programs and working on materials for "5,000 Years of Korean Art"; however, other regular educational activities continued, though the Department has no operating budget from the City and needs to be funded for at least one additional permanent staff member.

A. Regular Education Activities, 1978-79

1. At the School and Museum Level:

- a. Docent training and on-going evaluation continued. Programs were designed to meet the needs of senior docents, whose advanced training was on Korea-Japan, and docent trainees, whose training on Korea and Japan involved passing a 2-semester university-accredited San Francisco State University Extension Services course supported by The Society for Asian Art and the Asian Art Foundation. Trainees also wrote papers on objects in the AAM collections, read by the Education Department, presented sample tour outlines and oral gallery tours for the Education Department and an AAM docent representative. Docent lectures on "Folk Traditions in Japanese Art" were given by Marsha Weidner, Doctoral Candidate, University of California at Berkeley. Senior Docents, as well as some docent trainees, helped prepare for tours of "5,000 Years of Korean Art" and did advance training on Korea through lectures on April 16, 23, and 30, and May 2, offered by Kumja Kim, Doctoral Candidate at Stanford University. The SAA San Francisco State University Extension Services course also reinforced this training. This is the second year of training for docent trainees, and a large quantity of the Education Department's time has been devoted to the trainees.
- b. A workshop for elementary, high school, junior college teachers and resource people was held at the Museum on February 24, 1979. Entitled Nihon: A Cultural Immersion, the one-day program was sponsored by the Asian Art Museum of San Francisco, the Center for Global Perspectives, and Teaching Japan in the Schools (Center for Research in International Studies and School of Education, Stanford University) in cooperation with the East Bay Council for the Social Studies, the Takahashi Fund, the Japan Society of San Francisco, San Francisco Council for the Social Studies, San Francisco Federation of Teachers, and the World Affairs Council of Northern California. Activities featured demonstrations of teaching materials (some prepared by the Education Department of the AAM), docent tours of the Asian Art Museum's "Folk Traditions in Japanese Art" exhibition, a film on Japanese life, a lecture on modern U.S.-Japanese Economic Relations, demonstrations of folk crafts of tie and stencil dyeing, traditional woodworking techniques and paper collage. The day program was at the museum; the evening program was held at Japan Center and focused on a musical performance and lecture by Dr. William Malm, Ethno-musicologist at the University of Michigan.

- c. Notices and educational mailings about all upcoming exhibitions, programs, and materials available were sent to teachers, schools, and resource centers during the school year. One of the Education Department's slide-lecture packets was reviewed in the national resource journal for elementary and secondary teachers called Focus and described as "an excellent resource, using art objects as a means of acquiring insight and appreciation of Japanese culture and society... To repeat: Highly recommended". The updating of mailing lists and contacts with schools are essential to maintain and increase the educational activities of the museum. Unfortunately, there is no permanent secretary in the Department, and this work is taking up more and more of the Education Curator's time.

2. At the College and University Level:

Classes from universities and colleges were conducted on tours of storage, given informal lectures on certain themes or permitted to view selected objects from the Asian Art Museum's Collection. Time also was spent in working with The Society for Asian Art on planning the two-semester survey course on Korea and Japan offered through San Francisco University Extension Services, and on the third year covering India, Southeast Asia, Nepal and Tibet. The details of a unique museum-oriented survey of Asian Art, with slide lectures reinforced by in-gallery discussions of actual objects, were worked out for 1979 with representatives from the University of San Francisco Academy of Art. The fall 1979 course will be taught by the Education Department.

3. At the Community Level:

Lengthy explanatory labels were designed for the special exhibition "Folk Traditions in Japanese Art". The Education Department continued to edit publications, prepare entries for the upcoming Bronze Catalogue and be responsible for the Asian Art Museum's section of the Monthly Calendar which is distributed to all Museum members.

B. Special Activities Connected with The Korean Exhibition

A variety of educational programs and materials were created specifically for the "5,000 Years of Korean Art" exhibition:

1. Publications and written didactic material

- a. in-gallery explanatory labels, photomurals of excavations, sites and maps
- b. editing and contributing entries to the catalogue
- c. slide lecture packet on "5,000 Years of Korean Art" for teachers
- d. giveaway brochure for visitors and schools with introduction to the exhibition by Asian Art Museum Director and Chief Curator, Yvon d'Argencé, and illustrations of selected objects accompanied by text

- e. services sheet: an illustrated black-and-white sheet listing times, location of exhibition, services to groups, educational activities, etc. for mailing information

2. Acoustiguide tour

30-minute audio tour for museum visitors highlighting objects in the exhibition

3. Programs built around Exhibition

a. Symposium at the Asian Art Museum

An important symposium on Korean art and archaeology marked the opening in the United States of the "5,000 Years of Korean Art" exhibition. Scholars from Korea, Japan, England, Germany, Canada and the United States spoke on a variety of subjects: Korean archaeological finds and recent excavations, Buddhist sculpture, Korean kiln sites, ceramics and paintings of the Koryo and Yi Dynasties. Lectures were followed by discussion periods, affording a rare opportunity for students, educators, collectors, and the public to ask questions and exchange viewpoints.

The symposium was jointly sponsored by The Korean Traders Scholarship Foundation, the Asian Art Museum of San Francisco, The Society for Asian Art, the Asia Foundation and private contributors.

1. The program was as follows:

Saturday Morning: May 12, 1979 -- 8:00 until 12 noon

8:00 - 9:00 - Registration

9:00 - 12:00 - Welcome and Program

Welcome: René-Yvon Lefebvre d'Argencé, Director and Chief Curator, Asian Art Museum of San Francisco

Program: Archaeology

Moderator: Richard Pearson, Professor of Archaeology, Department of Anthropology and Sociology, University of British Columbia, Vancouver

Speakers and Topics:

Nishitani Tadashi, Kyushu University, Fukuoka, Japan:
"Some Problems on the Polished Stone Implements in Prehistoric Korea and Japan"

Higuchi Takayasu, Professor of Archaeology, Kyoto University, Kyoto, Japan: "Some Aspects of the Korean Bronze Age"

Kim Won-yong, Professor of Archaeology, Seoul National University, Seoul, Korea: "Evolution of Silla Tombs in Kyongju"

Intermission

Saturday Afternoon: May 12, 1979 -- 2:00 until 5:00

Program: Sculpture

Moderator: René-Yvon Lefebvre d'Argencé, Director and Chief Curator,
Asian Art Museum of San Francisco

Speakers and Topics:

Chin Hong Sup, Professor and Curator, Ewha Women's University Museum,
Seoul, Korea: "The Earliest Style of Korean Buddhist Sculpture"

Kurata Bunsaku, Director-General, Nara National Museum, Nara, Japan:
"Korean Sculpture in Japan"

Lena Kim Lee, Assistant Professor of Oriental Art, Department of Aesthetics and Art History, Hong-Ik University, Seoul, Korea: "The Lost Hwangnyong-sa Statue of a Buddha Made After the King Asoka Image"

Sunday Morning: May 13, 1979 -- 9:00 until 12 Noon

Program: Ceramics

Moderator: Evelyn B. McCune

Speakers and Topics:

Chung Yang-mo, Chief Curator, National Museum of Korea, Seoul,
Korea: "Kiln Sites of Korea"

Evelyn B. McCune, San Francisco, California: "Koryo Ceramics and Their Patrons"

Godfrey St. G. M. Compertz, Aldworth, England: "The Significance of Yi Ceramics"

Intermission

Sunday Afternoon: May 13, 1979 -- 2:00 until 5:00

Program: Painting

Moderator: John Rosenfield, Abby Aldrich Rockefeller Professor of Oriental Art, Harvard University, Fogg Art Museum, Cambridge, Massachusetts

Speakers and Topics:

Pak Youngsook, Research Fellow, Department of East Asian Art History, University of Heidelberg, West Germany: "Buddhist Paintings of the Eight Great Bodhisattra Mandala"

Ahn Hwi-Joon, Chairman, Department of Fine Arts and Music, Academy of Korean Studies, Associate Professor of Art History, Hong-Ik University, Seoul, Korea: "Some Characteristics of Korean Landscape Painting of the Early Yi Period"

Choi Sunu, Director, National Museum of Korea, Seoul, Korea: "On Landscape Paintings of the Kyomje School"

Closing Remarks: Choi Sunu, Director, National Museum of Korea, Seoul, Korea

2. The Symposium Committee included:

Mrs. Philip J. McCoy, Chairman

Warren W. Faus, Dean Emeritus, School of Humanitites and Arts, San Jose State University Co-chairman

René-Yvon Lefebvre d'Argencé

Frances Baldwin

Mrs. George T. Brady, Jr.

Mrs. Neil Chaitin

Mrs. Thomas Cooney

Liz Eshelman and various representatives from the Korean Consulate

Dr. Seymour Farber

Mrs. Richard Hahn

Evelyn B. McCune

Mrs. Donald R. Meyer

William E. Steen

Diana Turner

Mrs. Haydn Williams

Terence Young, Assistant Director, Letters and Science Division, University of California Berkeley Extension

3. Symposium Participants Breakdown

A. Audience

Universities/Colleges	11%
Museums	4%
Docents	15%
Society for Asian Art	66%
Unknown	4%

B. Place of Residence

Out of state	9%
California	88%
Unknown	3%

Other programs built around Exhibition:

- b. Speakers' Bureau lectures on Korean art. Free lectures were offered to community groups of 25 or more by museum-trained docents. The response from all community groups has been overwhelmingly enthusiastic as the service has reached throughout the Bay Area to all types of adult groups, handicapped and senior citizen organizations. Among the approximately 300 people receiving the lecture service begun in late June were the Senior Services, Rossmoor, Discovering Antiquities group of Grace Cathedral, the Oakland Museum Women's Board, the Redwood City Fun After Fifty Club, Canon Kip, and On Lok Senior Services.

Among the comments have been:

"All of us want to thank you for coming here to give us a wonderful talk. It was so nice of you to take time out by coming here. It made our afternoon a very happy and enjoyable one." (California League for the Handicapped, Inc., S.F.)

"Representative, historical, clear, well-organized and professional presentation. Professional manner of the speaker (most enjoyed because) it commanded the respect of the audience and it complimented the hard work of the presentation represented. One of the best quality art programs presented in this branch." (West Portal Branch, S.F. Public Library)

"The docent's representation was excellent. Our folks enjoyed it immensely, especially since a lot of them cannot go to the museum due to physical limitations." (The Alexander)

"It was a treat to have your stimulating preview to this important and comprehensive exhibit which is 'just down the hill.' Those who attended the docent's lecture were

particularly impressed with her knowledgeable presentation of the history of Korea and came away with the feeling that you had opened up 'new worlds' to many of us.....The work of the Speaker's Bureau is certainly an asset to the greater Bay Area community, and their training and use of talented docents is to be commended. Thank you for giving so generously of your time and effort." (Dean, School of Pharmacy, University of California, S.F.)

"I must speak strongly in support of your hopes and plans to expand your outreach services. So many of the educational services to seniors were diminished or abolished entirely after Proposition 13 -- most particularly the 'non essentials' such as art appreciation, history, etc.....Furthermore, many of the people you are able to reach in this manner are not able physically to come to museum exhibits. You bring the exhibits to us. Thank you." (Spring Gardens Center for Ladies and Gentlemen Over 45, San Francisco)

- c. In addition to the Speakers' Bureau, there were docent tours of the exhibition for adult groups and school classes (Total people toured in May and June, 1979: 3,949).
- d. May 19 special docent tour for the deaf and hard-of-hearing by docents trained in sign, finger spelling and lip reading and museum interpretation for the deaf.
- e. May 5 Education Department workshop for teachers on the "Uniqueness of Korean Art," featuring docent tours of the exhibition, a special lecture by noted authority on Korean art, Evelyn McCune, discussion of slide lecture packet teaching materials especially designed for the exhibition, films on traditional ceramic techniques and music from Korea, and a Korean musical performance.
- f. Mailings to teachers about all educational services connected with "5,000 Years of Korean Art."
- g. Free films on Korean art and archaeology at the museum on Saturdays, Sundays, and Mondays, 12 noon to 4:00 P.M. Films include: Anap-chi Pond, Silla's Twin Tumuli, Koryo Celadon, National Folklore Museum, Korean Architecture, National Musical Instruments of Korea, and Korean Genre Painter. Also to be shown on KQED and the national PBS network, and at the Museum is the one-hour film "Discovering the Art of Korea" by Asselin/Haller Productions, Inc., shot on location in Korea and the Asian Art Museum.

IX. SPECIAL EVENTS

January 26, 1979: Special invitational preview for the opening of the exhibition "Folk Traditions in Japanese Art".

February 24, 1979: Special docent tours for the deaf of "Folk Traditions In Japanese Art."

March 29-April 1, 1979: "Treasures of the Orient," a two-part exhibition of Asian art from members' collections and from world-wide renowned dealers' showrooms, held in

conjunction with talks on connoisseurship and regional performing arts, at the Hall of Flowers, Golden Gate Park.

- May 1, 1979: Special invitational preview for the opening of the exhibition "5,000 Years of Korean Art," with Kim Seong Jin, Minister of Culture, Republic of Korea, and American presidential representative, Chip Carter.
- May 11, 1979: Society for Asian Art members preview of "5,000 Years of Korean Art" honoring Korean curators and scholars for Korean Symposium.
- May 16, 1979: Annual Docent meeting and luncheon.
- May 19, 1979: Special docent tour for the deaf of "5,000 Years of Korean Art" as part of Deaf Awareness Month.
- May 30, 1979: ICOM visit to museum by foreign museum professionals.
- June 15, 1979: Special invitational preview for "Chinese Porcelains Found At Drake's Bay."

As in the past, the Asian Art Commission retained the services of Public Relations Consultant Lorrie Bunker to coordinate all news media contact on regular installations, special exhibitions, and various special events scheduled by the Museum during the year. Her work from July, 1978-July, 1979 included publicity on the I-hsing and Japanese Folk Art exhibitions and regular rotations, but was largely concerned with preparation for the Korean exhibition. This included contacts to national news media and the other seven U.S. museums, supervision of the services of Ruder & Finn, selection of a documentary film company, and extensive coordination with the National Museum of Korea and the Consulate prior to and after the opening of "5,000 Years of Korean Art."

X. LECTURES, TRAVEL AND OTHER ACTIVITIES

A. Lectures and Other Activities by Staff

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

May 12, 1979: "Introduction and Welcome" International Symposium of Korean Art, Asian Art Museum.

Special Consultant for the film "Discovering the Art of Korea" produced by Aselin/Haller Productions, Inc.

Two interviews on Asian art and the Asian Art Museum for the BBC and the "San Francisco Experience" for Electrovision Productions.

2. Terese Bartholomew, Curator of Indian Art

October 12, 1978: "I-hsing Ware," to Bay Area Ceramic Group, San Francisco.

November 10, 1978: "Teapots of Yang-hsien" to Oriental Ceramic Society, Hong Kong.

March 1, 1979: "How To Arrange an Exhibition" to the Rockefeller Trainees, M. H. deYoung Memorial Museum, San Francisco.

3. Roger Broussal and Alexis Pencovic, Conservation Department

See Section XI, Paragraph C, CONSERVATION DEPARTMENT.

4. Yoshiko Kakudo, Curator of Japanese Art

February 17 and March 3, 1979: "Folk Traditions in Japanese Art," to Japan Society members, San Francisco.

5. Stephen Little, Curator of Chinese Art

September 27, 1978: "35 Centuries of Man's Natural Environment in Chinese Jades," to the Museum Society's Hillsborough Auxiliary in the Trustees Auditorium.

6. Clarence F. Shangraw, Senior Curator

October 2, 1978: "Recent Archaeology in China," to Berkeley Women's Club (Town and Gown Club), Berkeley, CA.

October 25, 1978: "Origins of Chinese Ceramics," to China Institute in America, New York.

February 28, 1979: "Early Chinese Ceramics," to Portland Oriental Arts Group, Portland, Oregon.

March 8, 1979: "China's Ceramic Heritage," to Los Altos Antique Forum, Los Altos, CA

Fall 1978 - Spring 1979: Supervised internship of two graduate students from School of Museum Studies, John F. Kennedy University:
Athena Yee ("Lung-ch'uan Celadons," September 1978-January 1979)
Marianne Reuter (exhibition intern for "5,000 Years of Korean Art," February-May, 1979).

7. Diana Turner, Curator of Education

January, 1979: "Highlights of Asian Art in the Museum's Collections," lecture to Asia Foundation, San Francisco, CA

B. Travel

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

January, 1979: Attended Vice-Premier Deng Xiaoping's reception-welcome to the United States in Washington, D.C.

February 21-23, 1979: To Tokyo to finalize the catalogue 5,000 Years of Korean Art.

February 24-29, 1979: To Seoul to work out the final details of the exhibition "5,000 Years of Korean Art."

2. Roger Broussel, Conservator

October, 1978: Attended the 5th Conference of the International Institute for Conservation of Artistic Works in Zagreb, Yugoslavia.

February 20-March 1, 1979: To Seoul for examination and preparation of condition reports for the exhibition "5,000 Years of Korean Art."

3. Jack Dowty, Assistant Director, Administrator

October 9-12, 1978: Attended Western Regional Conference/Western Association of Art Museums Joint Conference at Victoria, B.C.

4. Jack Foss, Registrar

October 9-12, 1978: Attended Western Regional Conference/Western Association of Art Museums Joint Conference at Victoria, B.C.

5. Stephen Little, Curator of Chinese Art

October 25-November 11, 1978: Chinese painting study trip to visit and study the extensive Chinese painting collections (both on display and in storage) of the following museums: Metropolitan Museum, New York; Museum of Fine Arts, Boston; Fogg Museum, Harvard University; Freer Gallery of Art, Washington, D.C.; Cleveland Museum of Art; Art Institute of Chicago; and Nelson Gallery, Kansas City.

6. Yoshiko Kakudo, Curator of Japanese Art

September 21-24, 1978: Cleveland Museum of Art to study "Folk Traditions in Japanese Art: and observe demonstration programs given by their Education Department.

7. Alexis Pencovic, Assistant Conservator

July, 1978: Attended the International Conference of Art Conservation in Veszprém, Hungary.

8. Clarence F. Shangraw, Senior Curator

July 30-August 3, 1978: Trip to Washington, D.C. to coordinate final grant proposal for "5,000 Years of Korean Art" with National Endowment for the Humanities.

October 17-27, 1978: Trip to Honolulu and New York City, sponsored by Chinese Institute in America, New York City.

February 17-March 1, 1979: Trip to Seoul and Tokyo. Preparation for installation of "5,000 Years of Korean Art" and international press preview of that exhibition. Five-day study trip in Tokyo.

9. Diana Turner, Curator of Education

July-August, 1978: Study trip to People's Republic of China with museum and university group to meet artists and visit museums and sites.

All travel expenses are paid from non-City funds.

C. Docent Council lectures offered for on-going docent training and open to students and the general public, held in the Museum Trustees' Auditorium:

1. January 8, 15, and 22, 1979: "Folk Traditions in Japanese Art," lectures by Marsha Weidner, Doctoral Candidate, University of California, Berkeley.
2. April 16, 23, and 30, 1979: "5,000 Years of Korean Art," lectures by Kumja Kim, Doctoral Candidate, Stanford University.

D. The Society for Asian Art Activities, Fall 1978-Spring, 1979:

1. Lectures:

- a. October 2, 1978: "Altar of Fire," by Fritz Stall, Professor of Philosophy and South Asian Languages, University of California, Berkeley. Illustrated by filmed record of the Agnicayana, a Vedic sacrificial ritual.
- b. November 7, 1978: "Gardens of Islam," by Antony Hutt, London.
- c. January 8, 1979: "Snuff Bottles," by Bob Stevens, author and collector.
- d. February 5, 1979: "The Sacred Stone Carvings of Folk Shinto," by Michael Czaja, Professor Emeritus of Architecture, University of California, Berkeley.
- e. March 5, 1979: "Archaeological Finds in the Ma-wang-tui Han Tomb," by John Seto.
- f. April 2, 1979: "New Discoveries in Korean Art," by Evelyn McCune, author and teacher.
- g. May 14, 1979: "The Monk Chogen and the Flowering of Japanese Buddhist Sculpture in the 13th Century," by John Rosenfield, Professor of Oriental Art, Harvard University, Cambridge.
- h. June 4, 1979: "Clothed to Rule the Universe -- Ch'ing Dynasty Costume," by Mr. John E. Vollmer, Associate Curator in charge of the Textile Department, Royal Ontario Museum, Toronto.

2. Chinese History Films:

July 15, 22 and 29, 1978; August 6, 13, 20 and 27, 1978:
Complete series of History films, "China, The Enduring Heritage," shown each of these days.

3. Other Activities:

- a. Fall, 1978 to Spring, 1979: University-accredited two-semester course on the arts of Japan and Korea at the Asian Art Museum, in cooperation with San Francisco State University. Marsha Smith Weidner, doctoral candidate at the University of California,

Berkeley, was the lecturer for fall semester, covering the arts of Japan from prehistory through the Kamakura era. Primary instructor for the second semester was David Sensabaugh, doctoral candidate at Princeton University, who delivered the lectures on Japanese art. He was joined by visiting scholars for the Korean segment of the course.

- b. September 23 and 30, 1978; October 7 and 14, 1978: "Study Series on Chinese Ceramics," "The Authenticity and Connoisseurship of Chinese Ceramics from a Collector's Viewpoint;" Clarence Shangraw, Senior Curator for the Asian Art Museum of San Francisco, acted as instructor and discussion leader for repeat of series first offered in the winter of 1978.
- c. March 29, 30 and 31; April 1, 1979: "Treasures of the Orient," concurrent Collectors' Exhibition and Dealers' Show, held at the Hall of Flowers, Golden Gate Park. More than 300 objects from private collections were exhibited, and a catalogue was published to accompany the exhibition. More than forty dealers from around the world participated in the Dealers' Show. Lectures and demonstrations were presented throughout the four days.
- d. April, 1979: Group of founders, charter members, and board members of the Society for Asian Art visited the People's Republic of China.

XI. CONSERVATION DEPARTMENT

A. Examination and Treatment

Conservation/Restoration treatment and preparation of objects during the year numbered 1,257 pieces. In preparation for the Korean exhibition the Conservator was dispatched to Korea for the examination of object condition and preparation of condition reports.

B. Equipment

Due to budget cuts no new equipment was purchased this year, nor were needed funds provided for replacement or maintenance of worn or deteriorating equipment. Purchase of supplies was adequate, if somewhat austere.

C. Activities

Consultation to the public regarding preservation and restoration of their treasures numbered 342. Several young persons interested in museum work and conservation were counseled as to their museum training.

In the fall, 1978, and spring, 1979, the Conservator delivered lectures to students of John F. Kennedy University Museum Studies Program, and in February, 1979 presented a lecture to the Friday Morning Forum, Hillsborough, California. Throughout the year the Conservators made brief presentations to visiting groups in the Conservation Laboratory.

XII. LIBRARY

The Library continued to expand at the normal growth rate, in spite of the budgetary cuts. This was made possible by the continued support of The Society

for Asian Art and the Asian Art Foundation of San Francisco, with some additional private donations.

During the last fiscal year, the Library added 818 volumes to its shelves, thus making a grand total of 12,601 volumes accessioned.

Patronage continued high. It is considered that we serve over 10,000 patrons over the course of the year. This included service to staff members, the docents, the general public and telephone inquiries.

The Library assisted in the publication of an autobiographical work by Patricia Garfield (Doubleday, 1979) and was given credit for it in the preface.

Additional shelves were added in the stacks, thus filling up the entire stack area.

The Librarian continued with several indexing projects of Japanese periodicals, in addition to the normal work routines. Carol Lisowski, the Library Assistant, took as her major project, in addition to her normal routine, the placing of all the slides in order. As they are arranged in slide sets and filed in ring binders, they will also be included in the card catalogue.

XIII. VISITORS

Many scholars, dignitaries or museum specialists visited the Museum and were conducted through the galleries and storage by the curatorial staff. They include:

Marwan Abu Khalaf, Director, Al-Haran El Sharif Museum, Jerusalem
Stephen and Tita Addiss, University of Kansas
Bazza Al Humoud, Chief, Kuwait National Museum
Dr. and Mrs. Frederick Baekeland
Dr. Robert Bagley, Harvard University
Mr. Asif Bahnassi, General Director of Antiquities, Syria
Nil Ratan Banerjee, Director, National Museum, New Delhi
Barbara Banks, University of Chicago
Nola Barron, Christ Church, New Zealand
Fatima Ben Touq, Archaeological Researcher, Kuwait National Museum
Bernard Bernanthe, Editor, Jeanne d'Arc
Eugene Kindo Bouadi, Director for Preservation of Cultural Heritage, Abidjan
"Chip" (James Earl Carter III) Carter, representing the President of the U.S.
Hong Sup Chin, Ewha Woman's University, Seoul
Cheng Chin-fa, Heidelberg
Director Choi Sunu, National Museum of Korea, Seoul
Curator Chung Yang-mo, National Museum of Korea
Richard Cleveland, St. Louis Art Museum
Mr. and Mrs. James J. Connell, San Francisco
Michael Cunningham, Cleveland Museum of Art
Dr. S. R. Dar, Lahore Museum, Pakistan
Lana Feugere, Guimet, Paris
Fukunaga Shigeki, Curator, National Museum of Modern Art in Kyoto
Paula Gasparello, Sotheby Parke Bernet, New York
Phillip C. Habib, former Ambassador to Korea, representing Cyrus Vance,
Secretary of State, United States of America

Mrs. Lore Holmes, Metropolitan Museum of Art, New York
Honda Shizuo, collector and author, Nagoya, Japan
Hong Chon In, Chairman, Museum Society
Huang Chun-pi, Taiwan
Dr. Louisa Huber, Harvard University
Dr. Hermann Jedding, Department Director, Museum für Kunst und Gewerbe, Hamburg
Dr. Virginia Kane, University of Michigan, Ann Arbor
Macwan F. Abu Khalaf, Director of the Islamic Museum, Jerusalem
Minister Kim Seong Jin, Ministry of Culture and Information, Seoul
Ambassador Kim Yong-shik, Ambassador to the United States from the Republic of Korea, Washington, D.C.
Kitamura Tetsuro, Chief Curator, Tokyo National Museum
Mr. Koh Pum Joon, Secretary General, Korea Traders' Scholarship Foundation
Dr. Lee Hegu, Professor, Seoul National University
Lee Kang-seung, National Museum of Korea
Mr. Lee Kwang Pyo, Vice-Minister, Ministry of Culture and Information
Lena Kim Lee, New York
Li Xue-chin, Beijing
Michael Loewe, University of Cambridge (G.B.)
Dr. Frederick Kam-Wing Mak, Chief Curator, Museum of Science & Technology, Hong Kong
Paule Maloubier-Tournier, Conservateur, Musée du Louvre, Paris
Michio Yonekura, Tokyo
R. N. Mirdha, Lalit-Kala Academy, New Delhi
Mrs. Walter Mondale, Chairperson, Federal Council on the Arts and Humanities and wife of the Vice President of the United States
Murase Miyeko, Professor, Columbia University
S. M. Nair, National Museum of Natural History, New Delhi
Jawad Majjar, Supervisor of Archaeology & Museums, Kuwait National Museum
Y. Nara, Ambassador of Japan, Canada
Viorica Necula, Curator of Art History, Bucharest, Rumania
Elizabeth Odeen, Malmo, Sweden
Dr. Anneliese Ohm, Director, Museum für Kunsthantwerk, Frankfurt
Okudaira Shunroku, Editor, Kokka Publishing Company
Oyamada Takashi, Director, Japan Foundation
Krishan Riboud, Musée Guimet, Paris
Director Ramon Eduardo Ruiz, National Endowment for the Humanities, supporting "5,000 Years of Korean Art" for its 2-year United States tour
Waldisa Pinto Russio, Technical Director for Museums, Sao Paulo, Brazil
Yasuhiro Sata, Kugayama, Tokyo
Ajai Shankar, Deputy Secretary, Department of Culture, Government of India, New Delhi
Consul General Shin Chung Sup, Consulate of the Republic of Korea, San Francisco
Jerome Silbergeld, University of Oregon
Mr. and Mrs. James Stein, New York
Dr. Bruce Sullivan, Birmingham, Alabama
Takagi Kayoko, Japan Foundation
Mr. Saburousuke Tanabe, Director of the Restoration Department of the Tokyo National Research Institute of Cultural Properties
Teresa Tsao, National Palace Museum
James Watt, Art Gallery, Chinese University of Hong Kong
Mr. Yang Chung Mo, Chairman, International Company
Mr. Yoon Ju Yong, Former Minister, Ministry of Culture and Information

XIV. CONSULTATIONS

The curatorial staff identified approximately 1,650 objects of Oriental art from private collections and for amateur collectors from the Bay Area and elsewhere.

Every third Friday of the month, the Asian Art Museum has "Public Day" when the public can bring art objects from their private collections for authentication. Approximately 550 people were seen by appointment with an average of three art objects each, for identification and authentication.

Due to the special exhibition "5,000 Years of Korean Art," this service was suspended during the months of March, April, May, June and July.

XV. PHOTOGRAPHY AND PHOTOGRAPHIC REPRODUCTION

The Asian Art Museum still shares a photographer, Mr. Jim Medley, with the Fine Arts Museums. Thus, the Museum has a photographer only one-half of the time, but he has a full-time assistant who does a great deal of the dark room work and routine photography.

The work load for the past year has been extremely heavy, and an enormous amount of work has been turned out. Routine work for the museum archives and records consisted of:

213 objects were photographed for the first time and negatives filed, 956 8 x 10 black-and-white prints were made from these negatives and 1,205 35 mm. color slides were made of new objects. 404 reprints were made from negatives on file to keep our records complete.

The Conservation Department asked to have 45 objects photographed and 70 prints made showing details before and after conservation work was done. Conservation also requested 14 slides to show work in progress, and 4 infrared and ultra-violet shots. 7 X-ray pictures were photographed and printed to send to another museum.

Each new exhibition was photographed showing gallery installations which totaled 219 black-and-white 8 x 10 prints, from 78 negatives and 326 color 35 mm. slides were shot of the installations.

When dignitaries or visitors from foreign countries come to view an exhibition, special photography is done immediately for publicity purposes or for the archives. 64 negatives were made and 15 prints.

9 objects from new donors were photographed and 25 prints made, along with five 35 mm. slides.

Private collectors often want to give an object to the museum and it is necessary to have photographs taken for reference and for the A.L.E. Committee to have for their selection. Six objects were photographed and 11 prints made and 49 color slides from private collections.

45 transparencies were made at the request of publishers for publication in various books, which gives the Asian Art Museum prestige around the world.

372 35 mm. color slides were shot for the Curators to use in their lectures.

77 complimentary photos were either given or given in exchange to other museums and universities for their records.

Special photography was done relating to personnel photographs for publicity regarding new positions filled, special photography from books, photographs for articles being sent to various magazines, enlargement of details, logo for Museum labels, book plates, etc.

Besides the above routine work done in the photography department, a great deal of time was spent with the Korean Exhibition, "5,000 Years of Korean Art." Mr. Medley traveled to Korea where he photographed 127 objects in black-and-white (at least 2 shots of each art object), and 50 objects were photographed in 4 x 5 color transparencies, with 3 shots of each made.

Many photographs had to be made for the planning of bringing the exhibition from Korea to the Asian Art Museum. These included maps of Golden Gate Park for crowd control. Exhibition title printed in Korean and Chinese (both vertical and horizontal formats were made for use in this museum and museums on the itinerary of the exhibition).

During the preparation of the catalogue prints were made for the publisher and for publicity in the amount of 1,671. During the unpacking 24 objects were reshot and 45 prints made. 839 slides were made for lectures, Speakers' Bureau, use on television, etc.

Sharon Deveaux, the photographer's assistant, made a documentation of the exhibition from the time it reached the museum, showing the unloading, unpacking, installation, May 11 Society for Asian Art membership preview, and visits to the exhibition by VIP's. 600-35 mm. black-and-white negatives were shot covering the progress to date. A large book of 75 prints was compiled to provide a running documentation of the Korean exhibition. Four other books of 50 prints each were made up for the National Museum of Korea, the Korean Consulate, the Museum's Publicity Department and Mr. Kim, Minister of Culture and Education.

Ms. Deveaux will continue to document the de-installation, packing and loading of the exhibition for shipment to Seattle.

XVI. PLANS FOR THE NEAR FUTURE

Lack of funding and yearly City budget cutbacks continued to be a basic problem in considering growth and maintenance of all services to the public. The City and County of San Francisco have one of the greatest collections of Asian art in the world, but the Museum cannot operate without proper support from the City. Despite this very grey economic picture, the 1979-80 fiscal year again offers great promise. The Asian Art Museum of San Francisco is one of only two museums in the United States selected to exhibit the internationally renowned Asian art from the Rietberg Museum in Zurich. The Indian, Chinese and Japanese masterpieces will travel from Germany and be shown at the Asian Art Museum from July to September 1980. The Asian Art Museum will be the only West Coast stop -- a real coup for San Francisco.

In addition, the new year will bring the Sansō Collection of Japanese Paintings to this museum. Plans are underway also for a new building to help solve some of our critical space shortage problems and provide facilities for expanded programs and exhibitions.

ASIAN ART MUSEUM OF SAN FRANCISCO
THE AVERY BRUNDAGE COLLECTION
GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA 94118

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Yvon d'Argence
Director and Chief Curator

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THE AVERY BRUNDAGE COLLECTION

ANNUAL REPORT

YEAR ENDING JUNE 30, 1980

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Ia. ASIAN ART MUSEUM STAFF

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Roger Broussal, Chief Conservator

Relf Case, Preparator (Laid off 6/30/80)

Fred Cline, Librarian

John B. Dowty, Assistant Director, Administration

Sigrid Fink, Account Clerk

Jack Foss, Registrar

Irene Handlin, Senior Clerk-Typist (Retired 6/30/80)

Yoshiko Kakudo, Curator of Japanese Art

Jane Kallgren, Senior Clerk-Stenographer (Started 9/24/79-)

Stephen Little, Curator of Chinese Art

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

Glen Shafer, Senior Preparator

Clarence F. Shangraw, Senior Curator

Diana Turner, Curator of Education

Deanna Wong, Senior Clerk-Stenographer (Resigned 9/10/79)

Ib. ASIAN ART COMMISSIONERS

Mrs. Philip J. McCoy, Chairman

Mrs. George T. Brady, Jr.

Alexander D. Calhoun, Jr.

Neil D. Chaitin

Allen D. Christensen

Mrs. Daniel Chu

Edward Conner

Ransom M. Cook

Dr. Seymour Farber

George Hopper Fitch

R. Gwin Follis

James M. Gerstley

William E. Goetze

Nobuo Ishizaka

George F. Jewett, Jr.

Mrs. Albert E. Kern, Jr.

Cyril Magnin

Edward M. Nagel

James E. O'Brien

James D. Robertson

William P. Scott, Jr.

Mrs. Robert Seller

Mrs. Walter H. Shorenstein

Raymond Totah

Mrs. Frederick Whitridge

Mrs. Brayton Wilbur, Jr.

Dr. Haydn Williams

Richard Gump, Honorary Commissioner

II. FOREWORD/PERSONNEL-ADMINISTRATION

A. About the Museum

Founded by special City ordinance in 1969, the Asian Art Museum of San Francisco has exclusive jurisdiction over the collections of Asian Art belonging to the City and County of San Francisco. The function of the Museum is to preserve, collect, display and disseminate information about these holdings, 95% of which represent the Avery Brundage Collection.

With over 10,000 sculptures, architectural elements, paintings, bronzes, ceramics, lacquers, jades and decorative objects from all over Asia, from Iran to Japan and from Mongolia to Indonesia, the Museum provides a rich and varied source for research, study and appreciation of Oriental civilizations. The Museum serves all ages and all ethnic groups, and our visitors come from throughout the United States and abroad. Our Library is open to the public weekdays except holidays, 1:00 - 4:45 p.m.

In 1972 the Museum opened its first branch in the community, the Japan Center Extension, on the Webster Street Bridge of the Japan Cultural and Trade Center (open 10 a.m. - 10 p.m., seven days a week). The Japan Center Extension features rotating exhibits of art from the collection, accompanied by bilingual descriptive labels in Japanese and English.

B. Highlights of the Year

Among the highlights of this year's activity were:

1. 1,918,305 visitors came to the Museum from all around the world, 1,190,874 more than last year.
2. Our special exhibitions also received record attendance: The total number of visitors for 5,000 Years of Korean Art was over 547,159 for a five-month period (May 1 - September 30, 1979). Song of the Brush: Japanese Paintings from the Sansō Collection attracted 70,318 viewers in six weeks (April 8 - May 25, 1980).
3. 5,000 Years of Korean Art, the first major international exhibition ever to originate in San Francisco is now on tour to other American museums under the direction of the Asian Art Museum. Receiving the exhibition in fiscal 1979-80 were: the Seattle Art Museum (November 1, 1979 - January 13, 1980); the Art Institute of Chicago (February 16 - April 27, 1980); and the Cleveland Museum of Art (June 10 - August 10, 1980). The other museums on the two-year itinerary include the Museum of Fine Arts in Boston, the Metropolitan Museum of Art in New York, the Nelson Gallery-Atkins Museum in Kansas City, and the Smithsonian's National Museum of Natural History. (See IV.)

4. The prestigious British magazine Apollo will be devoting two of its large issues to the Asian Art Museum. Articles written by Museum staff this year will appear in July and August, 1980 issues which circulate worldwide (see III).
5. Senior Curator Clarence F. Shangraw shared honors with Professor Edward von der Porten in creating a travelling exhibition of 16th century Chinese porcelains discovered at Drake's Bay (celebrating the 400th anniversary of Sir Francis Drake's landing in California). The exhibit had its premier opening at the Asian Art Museum and is now on its way to foreign museums in Europe, first in England and then Holland (see under IV-A-2).
6. Special events were designed around Japanese art. A free film series on Japanese civilization, cultural achievements, festivals, potters, painters and craftsmen was cosponsored by the Consulate General of Japan on the first two weekends in March (see under XI). An estimated 900 visitors saw the series. In addition, Song of the Brush: Japanese Paintings from the Sansō Collection marked the first lecture-demonstration of the living art of ikebana (see XI) ever scheduled at the Museum. Approximately 250 people saw the program.
7. The Library served an estimated 10,000 patrons this last fiscal year.
8. The Education Department launched the first museum-oriented course for students on the Arts of Asia, accredited by the University of San Francisco/Academy of Art College (see under VIII).
9. As an important community outreach service, the Asian Art Museum Docent Speakers' Bureau provided free slide lectures on Asian art to 5,640 people during the first complete year of activity.
10. Programs for the handicapped received a boost with seed money support offered to someday fund the first illustrated braille booklets on Asian art for the blind. Docents trained in sign, finger spelling and lip reading presented two programs for the deaf: one tour on September 22 of 5,000 Years of Korean Art, and another on April 26 of Song of the Brush and the Museum's own tea ceremony wares.
11. Curator Terese Tse Bartholomew, a specialist in Nepalese and Tibetan art, presented the first lengthy series on the art of the Himalayas at the Museum for San Francisco State University Extension Services (see under XI Lectures).
12. On November 6 Mrs. Philip J. McCoy was elected the new Chairman of the Asian Art Commission. Among new members added to the Commission during the last fiscal year were Mrs. Daniel Chu, Edward Conner, Neil Chaitin, Raymond Totah, and Mrs. Frederick Whitridge.

C. Personnel and Administration

1. Staff Promotions, Reclassification and Changes

- a. After serving for over 12 years with the Museum, Irene Handlin, Senior Clerk Typist, has retired. Irene's interest in and knowledge of Museum operations has been invaluable, and she handled a multitude of tasks. She is sorely missed by the staff.
- b. Due to City budget cuts, the Museum was forced to lay off two staff members: Relf Case, Preparator, and Diana Turner, Curator of Education. Fortunately, Diana's position is being financed for the time being by the Asian Art Foundation.

2. City Budget-Personnel Needs

- a. This year's City budget cutback is 15% of last year's budget which was cut back 20% of the 1977-78 budget. These cuts plus a continuing inflation rate of 11% are greatly curtailing the Museum's programs and exhibitions. The Asian Art Foundation is financing over 50% of the Museum's operating budget for 1980-81.
- b. The cutback also affects personnel in addition to the layoffs mentioned above. In June we lost our CETA-financed guards, and there are no funds available to replace these guards.

3. Security

The Asian Art Foundation has recently commissioned a new security study to supplement the one made in 1971. The outcome of this second study is that a new security program is being considered for the Museum. Cost estimates are in the neighborhood of \$200,000.00 and will include a complete overhaul and/or replacement of the present system plus several new systems.

4. Energy-Saving Measures

As in the previous fiscal years, the Asian Art Museum practiced energy conservation. Our energy savings amounted to over 10%.

5. Space Problems

Only about 10-13% of the Museum's holdings can be displayed at one time due to a severe space shortage. This means the bulk of the collection remains unseen by the public and is crowded in storage. The permanent galleries must be totally dismantled for any special exhibitions due to the lack of a special exhibitions gallery.

6. Development Officer

In order to help the Asian Art Foundation meet its growing financial responsibilities connected with the Museum's operational needs and in order to get enough capital to set up an endowment fund for the Museum, the Foundation has hired Ann Squires as Development Officer. Ann will be seeking ways of developing a list of donors and grants-awarding institutions, and writing grant proposals for a variety of Museum-related programs.

D. Asian Art Museum Docents

(Based on reports of the AAM Docent Vice-Chairperson, Coordinator of Supervisors and Chairperson of the Speakers' Bureau.)

In the last year 104 active Asian Art Museum docents gave 2,734 tours to 38,288 people -- a remarkable increase of 15,688 people toured. Some of the increase is directly due to interest generated by the free community slide lectures offered by the Docent Speakers' Bureau to groups of 25 or more. Public library systems, hospitals, medical organizations, professional, handicapped, senior citizens, university and college groups are among those receiving the service. A typical letter from the Saint Kevins Senior Adult Center and the Seventh Avenue Senior Center thanked the Museum for "exciting the interest and broadening the knowledge of those present. Many of the seniors spoke afterwards of how impressed they were and how much better they will be able to view the collection when they go as a result of these slide talks. It surely whetted their appetites for the Museum and its collection." The San Francisco City College system wrote enthusiastically about the "superb lecture" given at Fort Mason. "We thoroughly appreciated the public service you are offering and hope to involve ourselves with you again in the future." A number of letters came from professional groups, one of whom wrote about the importance of such projects. "For those of us who for one reason or another had not been aware of the facilities, or the extensive collection, we shall make time in the near future for a visit." A total of 1,289 people listened to slide lectures on 5,000 Years of Korean Art from July 1 through September 30. From November 1 through June 30, 1980, three lectures were presented on Chinese art: "Highlights of Chinese Art," "The Mystique of Chinese Jades," and "The Lure of Chinese Ceramics." An audience of 4,351 heard the Chinese art series. A distinct offering to Museum Society members were lectures on Chinese art in the Museum Auditorium followed by tea and docent tours of the Chinese galleries. Lectures were scheduled at 2:00 p.m. on January 19 for "Highlights of the Chinese Collection," January 26 for "Chinese Ceramics," and February 9 for "Chinese Jades."

Docents offered regular tours to adults of the first and second floor galleries as well as special exhibitions -- 5,000 Years of Korean Art and Song of the Brush. School tours were very popular, with 1,827 given of the permanent collections, Korean and Sansō

exhibitions. Special tours for the deaf were given September 22 and April 26. The new class of docent trainees completed their third year of training in the arts of India, Nepal/Tibet and Southeast Asia, and the graduating members of the class began touring those areas in July, 1980. Millie Kaufman as Asian Art Museum Docent Vice-Chairperson worked to continue to implement docent service and programs that meet the needs of the Asian Art Museum. She was ably assisted by Asian Art Museum Docent Council Officers: Rosemary Brandon (Training Chairperson); Lorraine Walcha and Frances Baldwin (Assistant Training Chairpersons); Jean Chaitin (Speakers' Bureau); Joan Cooney (Coordinator of Supervisors); Patty Collins (Coordinator of School Program); Molly Sterling (Assistant Coordinator of the School Program); Charlotte Duggan (Librarian); Jean Marshall (Slide Librarian); Athena Mishtowt (Liaison to In-Service Program); and Barbara Gartshore (Master Calendar). Mrs. George T. Brady, Jr. acted as Asian Art Museum representative in her capacity as Asian Art Commission Head of Education. M. J. Engel was the Society for Asian Art representative.

III. PUBLICATIONS

A. New Publications/Individual Articles

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator
 - a. "Reflections on Korean Art," Apollo, September, 1979.
 - b. "Une grandiose exposition révèle l'originalité artistique de la Corée," Connaissance des Arts, June, 1980.
 - c. "Chinese Lacquerwares of the Late Medieval Period," Apollo, July, 1980.
 - d. "Buddhist Sculpture in the Indianized States of Southeast Asia," Apollo, August, 1980.
2. Terese Tse Bartholomew, Curator of Indian Art
 - a. "Chinese Plant Motifs in the Asian Art Museum," Apollo, July, 1980.
 - b. "Guardians of Tibetan Buddhism," Apollo, August, 1980.
 - c. "Images of Ganesa in the Asian Art Museum," Apollo, August, 1980.
3. Jack Foss, Registrar

"The Art World and Copyright Law," Arts of Asia, September/October, 1979.

4. Holly Holtz, Assistant Curator of Education
 - a. "Narrative Art of India and Southeast Asia," teacher workshop slide packet.
 - b. "Introduction to the Asian Art Museum," Triptych, Spring, 1980.
5. Yoshiko Kakudo, Curator of Japanese Art
 - a. "Year of the Monkey," The Society for Asian Art Newsletter, Vol. 19, Winter, 1980.
 - b. "Song of the Brush: Japanese Paintings from the Sansō Collection," The Society for Asian Art Newsletter, Vol. 19, Spring 1980.
 - c. "The Year of the Monkey," Triptych, Spring, 1980.
 - d. "Early Japanese Art," Apollo, August, 1980.
 - e. "Later Japanese Art," Apollo, August, 1980.
6. Stephen Little, Curator of Chinese Art
 - a. "Travelers among Valleys and Peaks: A Reconsideration of Chin Landscape Painting," Artibus Asiae, Vol. XLI, No. 4, 1979.
 - b. "The World in a Brushstroke: Chinese Landscape Painting in the Asian Art Museum," Apollo, July, 1980.
 - c. "Cross-cultural Influences in Asian Ceramics," Apollo, August, 1980.
7. Clarence Shangraw, Senior Curator
 - a. "A Cross-Section of Chinese Blue-and-White Porcelains," Apollo, July, 1980.
 - b. "Eighteenth Century Chinese Cloisonné and Painted Enamels," Apollo, July, 1980.
 - c. "Architectural Tiles and Bricks in 5,000 Years of Korean Art," Korean Culture, Los Angeles, Vol. I, No. 3, Summer, 1980.
8. Diana Turner, Education Curator
 - a. "Post T'ang Sculptures in the Asian Art Museum," Apollo, July, 1980.
 - b. "Fabulous Creatures, Animals and Plants in Iranian Art," Apollo, August, 1980.
 - c. "Narrative Art of India and Southeast Asia," teacher workshop slide packet.

IV. SPECIAL EXHIBITIONS

A. Traveling Exhibitions

1. 5,000 Years of Korean Art, May 1 - September 30, 1979

An average of 3,500 daily visitors entered this unprecedented exhibition of Korean art for a total attendance of 547,159. As the first international exhibition ever to open on the West Coast before going on itinerary across the United States, the Asian Art Museum set high standards of excellence for presenting the exhibition, and the public responded most favorably. This exhibition was partially sponsored by the National Endowment for the Humanities.

5,000 Years of Korean Art premiered its American itinerary on May 1, 1979, and was officially opened by a contingent of guests from the Republic of Korea, headed by Minister Kim Seong Jin, Ministry of Culture and Information, and American guests headed by Chip Carter, representing Vice President Walter F. Mondale. This block-buster exhibition of 345 objects from 3,000 B.C. into the 20th century A.D. was the result of the work between the directors of the Asian Art Museum, Yvon d'Argencé, and the National Museum of Korea, Choi Sunu.

Their exhibition selection, representing the expanse of Korean art and culture, was conveniently divided into four major areas:

- 1) Recent archaeological finds
- 2) Buddhist arts
- 3) Koryo period celadons
- 4) Yi period painting

(this last category virtually unknown outside Korea).

The recently excavated materials included pottery, metal implements from the Bronze and Iron Ages, precious gold and silver, gemstones, jewelry, mortuary stonewares, stone carvings and tiles from the Three Kingdoms. Of particular interest are the contents of the tomb of King Munyong, the only tomb yet identified of the several 5th-6th century royal sanctuaries. Of special interest are three gold crowns, two gold girdles, a gold cap and an abundance of jade pendants.

Buddhist art from the 6th through the 14th centuries included icons, temple implements, funerary urns, and sculptures in gilt bronze, gold and granite, the latter reflecting a popular stone medium distinct to Korea. Included is the National Treasure of the early 7th century image of Maitreya, the Future Buddha, considered by many "as one of the most expressive and beautiful icons" in the history of Asian sculpture. Produced between the 11th and the 14th centuries, the ceramic wares were even valued by the most reserved Chinese potters and revered by the most sober Japanese collector. Over forty celadons, many of them registered National Treasures, were selected for this exhibition.

Korean paintings from the last dynastic period are among the most neglected of all of Korea's art. The major contribution this exhibition can make is their debut to the American public. Additional label information explaining the paintings and in particular the various painters and schools has been included.

Culturally, Korea has not been recognized for its achievements, as have China and Japan; however, to offset this deficiency, the exhibition's scope of 5,000 years and the selection of the highest quality objects from all periods is overwhelming, so much so that the general public should be impressed. Indeed, they have been, for they are naturally comparing it to the Tuthankamun show, and against such competition with prominent promotional backing, the public has been responsively positive about the merits of Korean art.

The exhibition is the first of international scope to originate in San Francisco at the Asian Art Museum before going on to a nationwide itinerary:

Asian Art Museum of San Francisco, May 1 - September 30, 1979

Seattle Art Museum, November 1, 1979 - January 13, 1980

The Art Institute of Chicago, February 16 - April 27, 1980

The Cleveland Museum of Art, June 10 - August 10, 1980

Museum of Fine Arts, Boston, September 16 - November 30, 1980

The Metropolitan Museum of Art, New York, January 5 - March 15, 1981

William Rockhill Nelson Gallery of Art - Atkins Museum of Fine Arts, Kansas City, April 17 - June 14, 1981

Smithsonian Institution, National Museum of Natural History, Washington, D.C., July 15 - September 30, 1981.

A 192-page catalogue illustrating all the objects (32 in color) was edited by the Director and Chief Curator, Yvon d'Argencé, and Curator of Education, Diana Turner, with contributions from international museum curators and academicians:

Yvon d'Argencé, Asian Art Museum of San Francisco
Terese Tse Bartholomew, Asian Art Museum of San Francisco
Chin Hong-sup, Ewha Woman's University
Choi Sunu, Director, National Museum of Korea
Chung Yang-mo, Senior Curator, National Museum of Korea
Sung-Mii Lee-Han, Princeton University
Holly Holtz, Asian Art Museum of San Francisco
Hwang Su-yong, Dongguk University
Kumja Kim, Stanford University
Lena Kim-Lee, Hong-Ik University

Kim Won-yong, Seoul National University
 Yoshiko Kakudo, Asian Art Museum of San Francisco
 Stephen Little, Asian Art Museum of San Francisco
 Clarence F. Shangraw, Senior Curator, Asian Art Museum
 of San Francisco
 Youn Moo-byong, Ch'ungnam National University.

Additionally, input was received from a special American Scholarly Advisory Committee:

Kenneth K. S. Ch'en, Emeritus Professor of Oriental Languages,
 University of California, Los Angeles
 John C. Jamieson, Professor of Oriental Languages and Director,
 Stanford-Berkeley Joint East Asia Center, University of
 California, Berkeley
 Lena Kim Lee, Assistant Professor of Oriental Art, Department
 of Aesthetics and Art History, Hong-Ik University, Seoul
 Peter H. Lee, Professor of Korean and Comparative Literature,
 Department of East Asian Literature, University of Hawaii
 at Manoa, Honolulu
 Richard Pearson, Professor of Archaeology, Department of Anthro-
 pology and Sociology, University of British Columbia, Vancouver
 Michael Rogers, Professor of Oriental Languages, Department of
 Oriental Languages, University of California, Berkeley
 John Rosenfield, Abby Aldrich Rockefeller Professor of Oriental
 Art, Fogg Art Museum, Harvard University, Cambridge.

In order to prepare for this unprecedented exhibition, special planning and working committees had to be set up to function with various aspects of the show's itinerary:

Korean Planning Committee:

Dr. Kim Doo Jong, Chairman of the First Subcommittee of the Cultural Properties Committee of the Republic of Korea
 Dr. Kim Chewon, Member of the National Academy of Sciences, the Republic of Korea
 Dr. Choi Sunu, Director of the National Museum of Korea, Member of the Cultural Properties Committee of the Republic of Korea
 Dr. Kim Won-yong, Professor of Seoul National University, Member of the Cultural Properties Committee of the Republic of Korea
 Dr. Hwang Su-yong, Dean, Graduate School, Dongguk University, Member of the Cultural Properties Committee of the Republic of Korea
 Dr. Chin Hong-sup, Professor of Ewha Woman's University
 Mr. Lee Ki-baek, Professor of Sogang University
 Dr. Youn Moo-byong, Professor of Ch'ungnam National University

U.S.-Korea Working Committee for "5,000 Years of Korean Art":

René-Yvon Lefebvre d'Argencé, Director and Chief Curator,
 Asian Art Museum of San Francisco, Chairman
 Lorrie Bunker, Public Relations Director, Asian Art Museum
 of San Francisco

Choi Kyu-jang, Cultural Attaché, Consulate General,
 Republic of Korea
 Choi Sunu, Director, The National Museum of Korea, Seoul
 Ralph T. Coe, Director, William Rockhill Nelson Gallery of
 Art-Atkins Museum of Fine Arts, Kansas City
 Ellen P. Conant, Korea Council, The Asia Society, Inc.,
 New York
 John B. Dowty, Assistant Director, Administration, Asian Art
 Museum of San Francisco
 Wen Fong, Special Consultant for Far Eastern Affairs, The
 Metropolitan Museum of Art, New York
 Jan Fontein, Director and Curator of Asiatic Art, Museum of
 Fine Arts, Boston
 Jack Foss, Registrar, Asian Art Museum of San Francisco
 Sherman E. Lee, Director and Chief Curator of Oriental Art,
 Cleveland Museum of Art
 Lee Soo Jung, Director of Planning Department, Korean Overseas
 Information Service, Ministry of Culture and Information,
 Republic of Korea
 Jack V. Sewell, Curator of Oriental Art, The Art Institute of
 Chicago
 Clarence F. Shangraw, Senior Curator, Asian Art Museum of
 San Francisco
 Milton R. Stern, Dean, University of California Berkeley
 Extension
 Henry Trubner, Associate Director, Seattle Art Museum
 Diana Turner, Curator of Education, Asian Art Museum of
 San Francisco

San Francisco Planning Committee:

William P. Scott, Jr., Chairman
 Alexander D. Calhoun, Jr., Vice-Chairman
 Choi Kyu-jang, Cultural Attaché, Consulate General,
 Republic of Korea
 René-Yvon Lefebvre d'Argencé, Director and Chief Curator,
 Asian Art Museum of San Francisco
 Mrs. George T. Brady, Jr.
 Lorrie Bunker, Public Relations Director, Asian Art Museum
 of San Francisco
 John B. Dowty, Assistant Director, Administration, Asian Art
 Museum of San Francisco
 Dr. Seymour Farber
 Warren W. Faus, Dean Emeritus, School of Humanities and Arts,
 San Jose State University
 George Hopper Fitch
 James M. Gerstley, Chief Financial Officer
 William E. Goetze
 Jerome W. Hull, Chairman, Logistics Committee
 Mrs. Albert E. Kern, Jr.
 Mrs. Philip J. McCoy, Chairperson, Korean Symposium Committee
 Donald R. Meyer
 Mrs. Robert Seller, Chairperson, Special Events Committee
 Clarence F. Shangraw, Senior Curator, Asian Art Museum of
 San Francisco

Mrs. Walter Shorenstein, Chairperson, Opening Night Committee
Diana Turner, Curator of Education, Asian Art Museum of
San Francisco
Mrs. Brayton Wilbur, Jr.
K. L. Woo

Senior Curator Clarence Shangraw was placed in charge of the installation design and other departments. Education and Public Relations developed special programs for the exhibition. Korean curators traveling with the exhibition included Chung Yang-mo and Lee Kang-seung, and George Kim acted as translator and consular liaison. In addition to the regular curatorial, conservation, registration and preparators assistance, special people were contracted to fill the various tasks involved with such an important exhibition, greatly beyond the regular dimensions of the Museum's staff.

The staff temporarily supporting the Museum were:

Judy Andrews, Doctoral Candidate, University of California, Berkeley, Curator in Education Department
Larry Bluhm, Gallery Preparation Crew
Janet Byrd, Crowd Control Supervisor
Jim Freeman, Fabrics Installer
Phyllis Galanis, Group Coordinator, Education Department
Kurt Graffey, Light Designer
David Hyry, Exhibition Installer/Art Handler
Steve Iacovino, Gallery Preparation Crew
Phil Jessie, Gallery Preparation Crew
Clare Kahn, Exhibition Designer
Ira Kahn, Photographic Designer
Kumja Kim, Doctoral Candidate, Stanford University,
Curator in Education Department
Donna Linson, Assistant Floor Manager, Crowd Control
Francie Marks, Graphics Designer
David Morris, Gallery Preparation Crew
Bruce Mueller, Group Coordinator, Education Department
Marianne Reuter, Exhibition Intern (volunteer)
Gary Richmond, Exhibition Installer/Art Handler
Joe Robertson, Fabrics Installer
Carolyn Offen, Public Relations Assistant
Suno Osterweiss, Exhibition Assistant/Translator (volunteer)
Steve Weiss, Gallery Preparation Crew

The staff was unable to begin work on the entire first floor (23,210 square feet of display space) until the latter part of March because of the scheduling of the Japanese Folk Art Exhibition and the laying of carpet to recover the entire floor. Additionally, extensive renovation, painting and wall preparation had to be done to accommodate the contents of the exhibition. When the objects arrived in mid-March, they were immediately unpacked and examined, placed in various holding zones so that a film on the exhibition could be shot on premises. An industrial folk-lift had to be used to place

the massive and bulky sculptures. The encased objects were presented on rich, subtle velvets reflecting Korean earth tones (pecan, sienna, slate, clay, tan, sand and midnight green). Eighty custom constructed ultra-violet resistant plexiglas protective covers had to be made, all special needs were made for temperature and humidity controls on a 24-hour a day basis and the lighting tasks were given special attention by a group of experts. Most of the custom-designed labels, photographs, didactic materials, vitrines, plexiglas covers, pedestals, special-mounts and wall-mounts will travel with the exhibition for the next two years.

A final San Francisco reception, honoring Ambassador Kim Yong-shik and "all those who have devoted themselves to the success of the initial showing of this exhibition," was held September 27, three days before the exhibition closed. Approximately 500 guests were in attendance at this reception.

One hour after the exhibition closed to the public on September 30, 1979, the Museum work team and the Korean Curators, under the supervision of the Senior Curator, Clarence Shangraw, started the dismantling of the exhibition in preparation for packing. All display materials supporting the exhibition were shipped to the Seattle Art Museum on October 4. The packing of the objects went so smoothly that the convoy carrying the treasures left the Museum on schedule at 1:30 a.m., October 11, arriving safely in Seattle, Washington, at 9:30 p.m. that evening, after a long, but uneventful, journey.

An extensive final report, compiled for the National Endowment for the Humanities, is in the City Library.

2. Chinese Porcelains Found at Drake's Bay, June 15 - August 1, 1979

To commemorate the 400th anniversary of the Sir Francis Drake Expedition landing in California, a selection of 15 blue-and-white porcelains from the Asian Art Museum and a private collection were displayed next to corresponding sherds excavated at Drake's Bay. Drake had been carrying four chests of Chinese blue-and-white and apparently abandoned them to the California Coast Miwok Indians. The small exhibition in Gruhn Court was presented against a cobalt blue background with all support features in blue and white. The show covered Chinese blue-and-whites of the late 16th century that formed part of the Spanish Galleon Trade, those on board the Golden Hinde and how the Miwoks modified them to the indigenous usages. The 35 sherds and modified fragments came from the collection of the California State Library system, the Drake's Navigators Guild and the U.S. National Park Service.

Curators of this exhibition were Clarence Shangraw and Edward Von der Porten, Professor of Archaeology and Marine History at Santa Rosa Junior College. Mr. Von der Porten has supervised several excavations of Chinese blue-and-white fragments in the Drake's Bay region.

This small exhibition which premiered here in San Francisco opened August 9, 1980 at the Plymouth City Museum, Plymouth, England for a three-month run, then onto the Princeshof Museum, Leeuwarden, Holland for the spring of 1981.

3. Song of the Brush: Japanese Paintings from the Sansō Collection,
April 8 - May 25, 1980

Organized by the Seattle Art Museum under the assistance of the National Endowment for the Arts, this exhibition consisted of 69 ink paintings selected from an American family's private collection. The hanging scrolls dated from the 14th-19th centuries and represented four broad categories: Suibokuga ink painting of the Muromachi (1333-1568) and Momoyama (1568-1603) periods; Zenga or Zen Buddhist painting of the Edo (1603-1867) period; and Nanga, or literati, painting of the 18th-19th centuries. A fully illustrated catalogue, written by a group of American scholars headed by John M. Rosenfield, was responsible for dividing the selection into four groups according to schools. Didactic information accompanying the paintings was designed by the Education Department, who added full catalogue translations of inscriptions to individual labels, and wrote long explanatory wall labels about schools and selected artists. The exhibition was extremely well attended, and daily docent tours (weekdays at 11:00, weekends at 12:00 noon) drew crowds of 1,518 visitors, plus an additional 378 elementary-high school students.

A number of events were specially arranged around the exhibition. On April 12, the Education Department had a one-day workshop with the Bay Area Global Education Project which focused on the Sansō Collection with docent tours and a lecture on Japanese aesthetics (see under VIII). On April 26 the deaf and hearing-impaired were toured through the exhibition and second floor tea ceremony area by Docents for the Deaf. On May 24 the Museum invited the public to a special, free lecture-demonstration on the art of Ikebana (Japanese flower arrangement) given by Mrs. George Kramer (honorary life member of Ikebana International). This program was coordinated by Yoshiko Kakudo and Diana Turner. Visitors could also view one of the superb examples of ikebana designed for the exhibition by members of Ikebana International and take one of the extra docent tours planned for that day at 1:00 and 3:00. Mrs. Kramer's program proved so popular that an immediate repeat performance was given. To provide visual evidence of different styles, a group of teachers from various Ikebana schools created separate floral displays to reflect the history and development of the major schools of Japanese flower arrangement. This complemented the large ikebana arrangement in the Song of the Brush show, which represented Ikebana International throughout the exhibition period. The total number of visitors who attended the exhibition and these events was 70,318.

B. Temporary Exhibitions

1. Neolithic Painted Pottery from Northwestern China, April 23 - August, 1980

This small but comprehensive exhibit was the result of collaboration between Student Curator Susan Stearns and Senior Curator Clarence F. Shangraw. Installed in the Auditorium Foyer Gallery were 17 painted pottery vessels, grouped according to type and described by explanatory wall labels, map and photographs. Nine of the neolithic ceramics came from the Museum's own collection. The others were borrowed from the Stanford University Art Museum and a San Francisco collector. These painted neolithic vessels, dating from 2500 to 1000 B.C., are world renowned for their unique beauty. They are considered to be China's first art form.

V. GALLERY ROTATIONS

A. Major Gallery Rotations or New Exhibitions of the Permanent Collections

Rotations are one way to solve our serious space shortage and enable the public to see some of the vast holdings of the Museum that can not be shown at one time. In addition to regular gallery rotations, each department is able to create new exhibitions and new displays around many aspects of Asian art due to the diversity within The Avery Brundage Collection. Such displays may be tied to a community event, an Asian celebration such as New Year, a specific theme or new or seldom seen material. The last fiscal year witnessed a number of such displays and major changes:

1. Reinstallation of the Chinese Galleries

Reinstallation of the first-floor Chinese galleries following the close of 5,000 Years of Korean Art. Opened December 1, 1979 under the direction of Curator of Chinese Art Stephen Little, the newly installed galleries presented recent acquisitions, particularly in the areas of painting and lacquer, along with a selection of Shang and Chou bronzes not on display for several years. A greater number of Chinese paintings were integrated into the permanent galleries than before, so that scrolls could be seen in their appropriate chronological context adjacent to ceramics, lacquers, jades and other works of the same period. This installation continues up to the present; however, due to the fact that we do not have a special exhibitions gallery, part of the first-floor galleries have been periodically disassembled and then reinstalled for traveling exhibitions (i.e., the Song of the Brush and Treasures from the Rietberg Museum).

2. Chinese Calligraphy, January - May, 1980

Twelve examples tracing the historical and stylistic development of the art of writing from Shang inscriptions through Ch'ing paintings. Labels and selection by Curator Stephen Little.

3. Chinese Jades -- Thirty-five Centuries of Man's Natural Environment

Continuing from June, 1978 to the present. Over 200 jades in the Magnin Jade Room reflect how an early limited zoomorphic environment was gradually enriched by all kinds of plants and animals, and finally by full-fledged landscapes in jade and hard stones.

4. Special Displays

a. Flora and Fauna: Japanese Netsuke, August, 1979 to present

Seventy-one netsuke in ivory, various hardwoods, tortoise shell, buffalo horn, split cane and gourd illustrate various Edo period interpretations of natural forms. The selection, mostly from the 19th century, included netsuke by famous carvers as well as by anonymous masters who worked in bolder styles. Curator in charge: Yoshiko Kakudo.

b. Stone Sculpture from Central India, November, 1979 to present

Small display in the Indian gallery of red sandstone sculptures given by Mr. Ed Nagel. Curator in charge: Terese Tse Bartholomew.

c. Animals of the Zodiac Displays for Chinese and Japanese New Year

(1) Year of the Ram, celebrating year 4677 with images of rams in early Chinese bronzes, from February, 1979 to late February, 1980 (see last year's report).

(2) Year of the Monkey, late February, 1980 to present. A special arrangement of monkeys in Japanese netsuke for year 4678, the Year of the Monkey. Curator in charge: Yoshiko Kakudo.

5. Gift of the Month: 1979-1980

Changing display in Gruhn Court.

6. Rotations at Japan Center Extension

a. Birds and Flowers in Edo Period Painting, September, 1979 - March, 1980.

b. Screen by Maruyama Ōkyo and Selection of Japanese Porcelain, March, 1980 to present.

7. Periodic Gallery Rotations at the Museum

- a. Rotation of Chinese Paintings: quarterly.
- b. Rotation of Japanese Paintings: seasonal.
- c. Two Rotations of Tibetan Tankas: first one in August, 1979 devoted to painting of the Sakya sect; the other one in February, 1980 to mandalas.

VI. LOANS TO OTHER MUSEUMS

A. Masterworks of Japanese Buddhist Painting

Asia House Gallery, New York, October 11 - December 9, 1979;
Denver Art Museum, March 27 - May 11, 1980. Two Japanese paintings.

B. Snuff Bottles

Michigan Oriental Art Society, November 4 - December 16, 1979.
Twelve snuff bottles.

C. Arts and Crafts of the Meiji

Herbert F. Johnson Museum, Cornell University, April 16 - June 29, 1980
(additional travel to Cincinnati and Portland). Two lacquer objects,
a porcelain vase and a hanging scroll.

D. In Her Image

University of California, Santa Barbara, April 2 - May 4, 1980;
Indiana University, June 1 - August 15, 1980. Two Indian stone
sculptures.

VII. GROWTH OF THE COLLECTIONS

A. Gifts

Mr. James H. Mayall, July 23, 1979: Seated Buddha, gilt bronze,
Korea

Mr. Max De Hes, July 23, 1979: Kuan-Yin, white porcelain, China

Mr. S. T. Yeh, July 23, 1979: Two carved gourds, China

Mrs. Virginia Diers, July 23, 1979: K'o-ssu woven fragment, China

Mr. and Mrs. Eugene Breyman, July 23, 1979: K'o-ssu wall hanging,
China

Dr. and Mrs. George Mandel, July 23, 1979: Two-fold screen, Japan

Mrs. L. E. Hanchett, Jr., July 23, 1979: Kyoto ware vase, Japan

Capt. A. Craig Veasey, July 23, 1979: Bowl, Nagasaki ware, Japan

Dr. and Mrs. Benjamin Page, July 23, 1979: Lacquer bowl, Japan

Mrs. Alfred Nickel, July 23, 1979: Diety, sandstone, India

Mr. Neil Kreitman, July 23, 1979: Standing Pala Buddha, stone, India

Dr. Seo Kyung Bo, November 14, 1979: Hanging scroll, Zen calligraphy, Korea

Mr. and Mrs. Norman S. Parker, November 14, 1979: Three bronze artifacts, China

Col. Dan Gilmer, November 14, 1979: Two ceramic Buddhas, Korea

Mr. and Mrs. Reginald del Valle Grady, December 14, 1979: Lacquer stand, China, Sung dynasty

Mr. and Mrs. Alexander D. Calhoun, Jr., December 17, 1979: Two trays: one rectangular, lacquer and mother-of-pearl, China, Yüan - early Ming dynasty; the other round, lacquer, Ryūkyū Islands, 17th - 18th century

Mr. William S. Picher, April 9, 1980: Seven ceramic pieces, Japan

Estate of Ethel M. Franklin (Bequest), April 9, 1980: Framed print, Japan

Far East Fine Arts, Inc., April 9, 1980: Hanging scroll, China, "Fish, Frog and Wisteria," by Liu Te-lin (1806-1875)

Mr. and Mrs. William Steen, April 9, 1980: Hanging scroll, Japan, "Elephant with Children Playing Around It," by Rosetsu (1755-1799)

Ms. Lois B. Fey, June 24, 1980: 12 ceramic pieces, China, Korea, Thailand

Mrs. Joy French Black, June 24, 1980: 54 artifacts (Ban Chiang pottery and bronzes), Thai Neolithic period

Mr. and Mrs. Norman S. Parker, June 24, 1980: Bronze Ting, China, Shang dynasty (12th - 10th century B.C.)

Mr. John Nicolson, June 24, 1980: Embroidered hanging, Japan

Estate of Gerard R. Pomerat (Bequest), June 24, 1980: 239 carved seals and miscellaneous objects, China

B. Permanent Loans

Dr. and Mrs. Roger Spang, November 14, 1979: Kimono, Japan

Mr. and Mrs. Alexander D. Calhoun, Jr., April 9, 1980: Two fan paintings, China, Landscape and calligraphy by Tsou Chih-lin (1610-1651)

Mr. and Mrs. Brayton Wilbur, Jr., April 9, 1980: Fan painting, China, "Crab, Reeds and Flowers," by Wang Wu, dated 1673

Mrs. Robert Seller, April 9, 1980: Three fan paintings, China, Calligraphy (poem) by Wen Cheng-ming (1470-1559); "Heron Under a Tree," by Chou Chih-mien (1577-1609); Landscape by Hsiao Yün-ts'ung (1596-1673)

Mrs. Philip J. McCoy, April 9, 1980: Fan painting, China, Landscape by Liu Yüan-ch'i, dated 1619

Mr. and Mrs. George T. Brady, Jr., April 9, 1980: Fan painting, China, Calligraphy by Shaō Mī, dated 1641

Mr. and Mrs. James M. Gerstley, April 9, 1980: Fan painting, China, Landscape by Sung Hsü (1523-1605)

Mr. Charles H. Schilling, April 9, 1980: Fan painting, China, "Birds on Old Trees" by Tsou Ti-kuang (late 16th century)

VIII. EDUCATION DEPARTMENT

The Education Department continued to pursue its broad goal of creating materials and programs that will make Asian art more accessible to teachers, students and the general public. Following the Korean exhibition activities mentioned in last year's Annual Report (pp. 20ff.), staff energies were directed toward various programs. Increased activities were possible through the funding of an Assistant Curator, Holly Holtz, by the Asian Art Foundation. At present, however, there is no permanent full-time secretary to handle the increased workload, and the Department has no operating budget.

A. At the School and Museum Level

1. A large amount of the Education Department's time was devoted to the training of docents. This year's programs were designed to meet the needs of both the docent trainees and senior docents. 1979-80 was the third year for the new class of docents, who were required to pass two semesters of university-accredited courses on the arts of India, Nepal-Tibet and Southeast Asia. The two-semester course (the third year in the Arts of Asia series) was given through San Francisco State University Extension Services under the auspices of The Society for Asian Art and the Asian Art Foundation. Trainees were given gallery sessions by the Education Department which also read trainee papers and audited sample qualifying tours. Advanced training for senior docents was arranged around the arts of India-Southeast Asia course and focused on Southeast Asian art. Gallery sessions were given to senior docents by the Education Department which also read docent outlines integrating new course information into regular tour formats. The Education Department also was involved with the 1979-80 Chinese art slide lecture program organized by the Asian Art Museum Docent Speakers' Bureau.

2. Three workshops for elementary, high school and junior college teachers and resource people were held at the Museum:

- a. The first, South and Southeast Asia through the Ages, took place March 29, 1980 co-sponsored by the Museum, the Bay Area Global Education Project and the Center for South and Southeast Asian Studies at the University of California, Berkeley, in cooperation with the East Bay Council for the Social Studies and the San Francisco Council for the Social Studies. The schedule included an introduction by Jerry Bass, Assistant Director of the University of California Center for South and Southeast Asian Studies; tours of the Museum's Indian and Southeast Asian collections; a slide lecture by University of California, Berkeley Ph.D. candidate Nancy Hock on the narrative art of India and Southeast Asia (reinforcing slide packet material prepared by the Museum for the event); a discussion of contemporary issues in South and Southeast Asia by Dr. Suresht R. Bald of the University of California, Santa Cruz, and Dr. Karl Jackson of the University of California, Berkeley; an Indian film and discussion about the use of films and video in classroom by Dr. Satti Khanna of the University of California, Berkeley's Center for South and Southeast Asian Studies; a Bharatanatyam lecture-demonstration by Katherine and K. P. Kunhiraman; and a Balinese Wayang performance by Larry Reed. The Education Department created an explanatory packet with 20 color slides on the narrative art of India and Southeast Asia (using the Museum's collection as a focal point). Themes in the packet, dance performance and wayang demonstrations pointed out links and contrasts between India and Southeast Asia in Indian epic literature and myth.

Of the 77.5% of the 73 participants responding to the workshop questionnaire, one third of the teachers taught high school level, 20% middle school and 22% elementary. Twenty-four percent of the others represented various related interests, including a film maker and ethnographer. Of those who indicated school district affiliation, ten were mentioned: Alameda (4.8%); Lafayette (4.8%); Palo Alto (28.6%); Palos Verdes (4.8%); San Mateo (4.8%); San Ramon (9.5%); San Francisco private (4.8%); San Francisco Unified School District (28.6%); Sonora (4.8%); and Stockton (4.8%). The overall rating for the workshop was very strong (on a scale of 5 to 1, the ratings clustered on the high side of 4s and 5s). 86.8% rated it a "5" in terms of being very informative; 50% rated it a "5" as very useful; 86% rated it a "5" as very interesting; and 86% rated it "5" for being well organized.

- b. The second workshop, Perspectives on Japan, was held April 12, 1980 at the Museum. Cosponsoring it with the Museum was the Bay Area Global Education Program in cooperation with the East Bay Council for the Social Studies, the Japan Society of San Francisco, the San Francisco Council for the Social Studies and the San Mateo Council for the Social Studies. The day's activities included a lecture by Dr. Susan Maisoff, Associate Professor of Asian Languages, Stanford University, on the historical and aesthetic context behind the paintings in the Song of the Brush exhibition; unit demonstration on Images of Japanese Women (for secondary level); haiku writing workshop (for elementary and secondary teachers); viewing and discussion of farm life and the position of rural women in "Farm Song" (film).

The 81 participants came from a wide range of school districts: Alameda (2.1%); Berkeley (2.1%); Campbell (2.1%); East Side (2.1%); Jefferson (4.2 %); Lake Tahoe (2.1%); Larkspur (2.1%); Millbrae (2.1%); Mill Valley (2.1%); Modesto (2.1%); Mount Diablo (4.2%); Newark (2.1%); New Haven (2.1%); Oakland (6.2%); Palo Alto (8.3%); Pittsburg (2.1%); Redwood City (4.2%); San Francisco Archdiocese (2.1%); San Francisco Unified School District (8.3%); San Jose (4.2%); San Leandro (2.1%); San Mateo (2.1%); San Ramon (6.2%); Sequoia (2.1%); Sonora (2.1%); Tamalpais (2.1%); Vallejo (8.3%); private schools (8.3%). Sixty-six of the 81 participants responded to the evaluation questionnaire. Seventy-three percent of these were teachers, and all grade levels (elementary, middle and high school) were represented almost equally. The overall rating of the workshop by 89% of the respondents was very good (4.5). The three most highly rated sessions were the morning docent tours, the unit demonstration on Images of Japanese Women, and "Farm Song."

- c. A third workshop was offered on June 24, 1980 to San Francisco school teachers at the request of the San Francisco Unified School District Department of Curriculum Development. One hundred forty-one participants received in-service credit for the day which was cohosted by the Asian Art Museum and the Fine Arts Museums. Tours were offered of the museums to familiarize teachers with ways in which the collections, services and programs of different museums could be used in curriculum development. The day was very successful in this regard. SFUSD Curriculum Specialist Carol Khadjenouri thanked the Asian Art Museum "for the excellent program provided The reports on the activities have been very positive, and I am sure many of the teachers will soon be visiting the Asian Art Museum with their students."

3. Notices and educational mailings were sent to teachers, schools and resource centers during the school year about upcoming events. A questionnaire was also circulated among teachers to ascertain curriculum needs. The Department attended numerous meetings of institutions interested in developing Asian art and culture programs in public education (i.e., Museums Affiliated with Public Schools or MAPS and Global Perspectives in Education). We are future task force representatives for a proposed organization called the California Global Education Project, Global Perspectives in Education, etc.
4. Preparations were begun to resume docent visits to schools. As part of this, the Department helped work on programs for classrooms. The project abstract for one of these school-museum programs will be featured in the San Francisco School District MAPS publication. The theme connects Asian travels and California history.

B. At the College and University Level:

1. A unique museum-oriented course on the Arts of India, China and Japan was developed by the Education Department in conjunction with the University of San Francisco/Academy of Art. Beginning September 11 and ending December 18, the university-accredited survey combined 16 art history slide lectures by the Education Department with discussion sessions in the galleries with students looking at actual objects. Each period lasted 2 1/2 hours, and tests were graded at the end of each subject area.
2. Classes from universities were also conducted on tours of storage and given informal lectures about selected objects.
3. The first intern to work on Arabic inscriptions began his fall assignment at the Museum (September - January). Charles Branch, an M.A. graduate from the University of California, Berkeley, Department of Near Eastern Studies, translated inscriptions on Persian ceramics and metalwork, and also designed an exhibition of Islamic calligraphy.

C. At the Community Level:

1. Labels were created for the special traveling exhibition Song of the Brush: Japanese Paintings from the Sansō Collection (see under Section IV).
2. With Curator of Japanese Art Yoshiko Kakudo, the Education Department helped coordinate two programs: the March 1-2, and March 8-9 film series on Japanese art and culture sponsored by the Consulate General of Japan (see under Special Events, XI) and the May 24 Ikebana Lecture-Demonstration by Mrs. George Kramer (see XI).

3. The Education Department edited publications and was responsible for the Asian Art Museum's section of the Monthly Calendar which is distributed to all Museum members. As a new publication, the Museum Society began an illustrated periodical known as Triptych. Material relating to the Asian Art Museum is coordinated through this department.

IX. LIBRARY

Because of the lack of City funds, the Library has been reduced to bare essentials and less. Only 660 volumes were added to the collection, making this the lowest figure in the 12 years of our existence. Many of these volumes do not represent purchases, but gifts and reproductions, so that the number purchased is much less. We were able to continue our subscriptions and to fulfill our contractual arrangements with publishers for serially published monographs because of funds held over in the Asian Art Foundation account from the previous year. In December, 1979, a check in the amount of \$3,500 from The Society for Asian Art literally kept us afloat. Because of the lack of funds, all purchases of equipment have been suspended. Also we have not been able to bind any periodicals or damaged books.

In order to fill in the time usually allotted to acquisitions, cataloguing, etc., all of which were on a curtailed schedule, we undertook the indexing of periodicals not indexed elsewhere. This is much used by the curatorial staff and makes our library unique. This project will make the Library one of the most valuable resources for the research of oriental art in the country. We hope to be able to continue this project even when we resume full operations.

A special exhibition of reproductions from the Tale of Genji scroll were placed on display in Gruhn Court. These reproductions are the gift of Mrs. Roger Kent and are reported to be the most accurate reproductions ever made of this Japanese masterpiece. The display has generated a great deal of interest in this work of art and has also encouraged further research on this subject in the Library.

Carol Lisowski resigned her position as Library Assistant effective March 14, 1980. Because of her training and experience here she was able to take a rather responsible position with Harding-Lawson Associates in Novato. On March 27, 1980 Miss Sherry Fowler began work as Library Assistant. She is a specialist in Japanese art and will use her extra time to further studies in this field. This position is a half-time position and is funded by the Asian Art Foundation of San Francisco.

The course given by the Society for Asian Art as training for the new docents generated an unusual amount of patronage during the year. The study spaces in the Library were filled to capacity for about three days out of every week. Also, the senior docents were assigned special papers to write as part of their continuing education program. These special papers necessitated a great deal of personal help on behalf of the Librarian. The Library has been open only in the afternoons to docents and the general public alike.

The Library assisted in the writing of a handbook on China by Rita Aero to be published by Doubleday in the fall of this year. She not only used the Library extensively for research, but also included many of the Museum's art objects in the book.

X. LECTURES, TRAVEL AND OTHER ACTIVITIES

A. Lectures

1. Terese Tse Bartholomew, Curator of Indian Art
 - a. April 9, 1980: "Chinese Plant Motifs in the Asian Art Museum," Tuesday Reading Club, Turlock California.
 - b. April 15 - May 5, 1980: Four lectures on Nepalese and Tibetan art for San Francisco State University Extension Services Course at the Museum sponsored by the Society for Asian Art:
 - (1) April 15: "History of Tibet"
 - (2) April 22: "Tibetan and Nepalese Paintings"
 - (3) April 29: "Tibetan and Nepalese Bronzes"
 - (4) May 5: "Ritual Objects and Minor Crafts of Nepal and Tibet"
2. Roger Broussel and Alexis Pencovic, Conservation Department

See Section XIII under Conservation Department.
3. Holly Holtz, Assistant Curator of Education
 - a. 1979-80 Gallery Tours for Docent Trainees:
 - (1) October 16, 17, 1979: "Kushan India"
 - (2) November 14, 15, 1979: "Central, Northeastern and Northwestern Medieval India"
 - (3) December 4, 5, 1979: "South India and the Deccan"
 - (4) February 23, 27, 1980: "Java and the Khmer"
 - (5) March 18, 19, 1980: "Thailand, Burma, Vietnam"
 - b. 1980 Gallery Tours for Senior Docents:
 - (1) February 26, 28, 1980: "Java and the Khmer"
 - (2) March 18, 19, 1980: "Thailand, Burma, Vietnam"
 - c. Fall, 1979: Lectures on the art of India and early China for the University of San Francisco/Academy of Art class.
 - d. March 6, 1980: "Chinese Art in the Asian Art Museum" to Westmoor High School, Daly City.
 - e. April 26, 1980: "Korean Painting," to the Korean Cultural Service, Los Angeles.

4. Yoshiko Kakudo, Curator of Japanese Art

- a. October 21, 1979: "Introduction to Japanese Art and Culture," to visiting Smithsonian Fellows (a tour group to Japan).
- b. October 23, 30, 1979: "Yamato-e -- Theme in the Japanese Galleries," a walk-through tour to Museum docents.
- c. November 9, 1979: "Introduction to Raku Ware" to Saint Cecilia High School, San Francisco.

5. Clarence F. Shangraw, Senior Curator

- a. October 8, 1979: "Chinese Blue-and-White Porcelains Found at Drake's Bay," Society for Asian Art, San Francisco.
- b. November 6, 1979: "Curatorship in Asian Art," J.F.K. University, School of Museum Studies, San Francisco.
- c. November 18, 1979: "The Enduring Craft of the Korean Potter," Lecture, Seattle Art Museum.
- d. November 20, 1979: "The International Flavor of Paekche Ceramics," symposium paper read at Seattle Art Museum, Symposium on Korean Art.

6. Diana Turner, Curator of Education

October 16-November 13, and November 27-December 18, 1980:
Eight lectures for University of San Francisco/Academy of Art course on Arts of Asia.

B. Travel

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

- a. October 30, 1979: Attended the opening of the exhibition 5,000 Years of Korean Art in Chicago.
- b. February 12-13, 1980: Attended the opening of 5,000 Years of Korean Art in Chicago.
- c. April 28 - May 5, 1980: Trip to Korea in connection with the exhibition 5,000 Years of Korean Art.
- d. June 4-6, 1980: Attended the Annual Meeting of the Association of Art Museum Directors in Toledo, Ohio.

2. John B. Dowty, Assistant Director, Administration

- a. October 11-12, 1979: Trip from San Francisco to Seattle to accompany objects in 5,000 Years of Korean Art exhibition.

- b. January 25-29, 1980: Trip from San Francisco to Seattle to Chicago to accompany objects in 5,000 Years of Korean Art exhibition.
- c. May 18-20, 1980: Trip from San Francisco to Chicago to Cleveland to accompany objects in 5,000 Years of Korean Art exhibition.
- d. June 6-11, 1980: Trip from San Francisco attend annual meeting of the American Association of Museums.

3. Jack Foss, Registrar

June 25-July 2, 1980: Trip to Asia House Gallery, New York, to observe packing of Treasures from the Rietberg Museum, and return as courier on the cargo flight carrying the art objects.

4. Yoshiko Kakudo, Curator of Japanese Art

- a. October 8-11, 1979: Attended the New York opening of Journey of the Three Jewels and studied the Song of the Brush exhibition in preparation for its San Francisco installation.
- b. June 3-4, 1980: Viewed Maruyama, Shijo School exhibition in Seattle, Washington.

5. Stephen Little, Curator of Chinese Art

- a. April, 1980: Study trip to see Chinese paintings and bronzes in the following collections (both public and private): Wang Weng, Lyme, New Hampshire; Fogg Art Museum, Harvard University; Museum of Fine Arts, Boston; John Crawford, New York; C. C. Wang, New York; Metropolitan Museum of Art, New York; Princeton University Art Museum; Freer Gallery of Art, Washington, D.C. The same trip afforded an opportunity to study the exhibition Treasures from the Rietberg Museum at Asia House Gallery, New York, before its arrival in San Francisco.
- b. June, 1980: Attended the conference on ancient Chinese bronzes held at the Metropolitan Museum of Art, New York, in conjunction with the exhibition from The People's Republic of China, The Great Bronze Age of China.
- c. June, 1980: Attended the symposium Chinese Oracle Bone and Bronze Inscriptions: New Discoveries held at the University of California, Berkeley.

6. Clarence F. Shangraw, Senior Curator

- a. October 30-31, 1979: Attended the opening of 5,000 Years of Korean Art in Seattle at the Seattle Art Museum.

- b. November 17-21, 1979: Lectured and participated in the International Symposium on Korean Art held at the Seattle Art Museum, Seattle.

All travel expenses are paid from non-City funds.

C. The Society for Asian Art Activities, Fall 1979 - Spring 1980

1. Individual Lectures

- a. October 8, 1979: "Chinese Porcelains from Drake's Bay," by Clarence F. Shangraw, Senior Curator at the Asian Art Museum of San Francisco.
- b. November 5, 1979: "Gardens in China," by Dr. Bruce Bartholomew, Curator of the University of California Botanical Garden, Berkeley.
- c. November 26, 1979: "North Indian Painting from the XVI to XIX Centuries," by Dr. Ananda Krishna, Banaras Hindu University, Banares, India.
- d. January 7, 1980: "Prehistory of Japan: Roots of an Ancient Culture," by Professor Richard Pearson, Curator of Archaeology at the University of British Columbia Museum of Anthropology and a specialist in Asian and Pacific culture and history.
- e. February 4, 1980: "Early Tantric Buddhist Art of the Hindu Kush," by Deborah E. Kimburg-Salter, Assistant Professor of Art History at the University of California, Los Angeles.
- f. March 31, 1980: "Thunder Monsters, Auspicious Animals, and Floral Motifs in Chinese Art of the Six Dynasties Period," by Dr. Susan Hilles Bush, an associate in research at Harvard University's John Fairbank Center for East Asian Research.
- g. April 8, 1980: "Japan as Viewed Through Japanese Art," by Peter Drucker, cosponsored by the Society for Asian Art, World Affairs Council and Japan Society. Noted author, economist and management consultant.
- h. May 5, 1980: "Care and Restoration of Asian Art," by Roger Broussal, Chief Conservator at the Asian Art Museum.

2. Lecture Series

- a. Fall Semester, 1979 to Spring Semester, 1980: The third year of the university-accredited course on the Arts of

Asia offered in cooperation with San Francisco State University Extension Services and the Asian Art Foundation. The fall semester on the "Arts of India" with 16 classes (September 4 - December 18, 1979) was conducted by the following lecturers:

Dr. Joanna Williams, primary lecturer

Dr. Robert Del Bonta, and doctoral candidate Mary-Ann Lutzger

The spring semester course on the "Arts of Southeast Asia, Nepal and Tibet" with 17 classes (January 8 - May 13) was conducted by Dr. Judith Patt and Curator of Indian Art at the Asian Art Museum, Terese Tse Bartholomew.

The above lectures were held in the Trustees' Auditorium of the Asian Art Museum.

- b. January 14 - February 25, 1980: Lecture series by Professor James Cahill on "The Compelling Image: Nature and Style in Seventeenth Century Chinese Painting." The unique Charles Eliot Norton lectures given by Professor Cahill at Harvard were repeated in six sessions:

- (1) January 14, 1980: "Chang Hung and the Limits of Representation"
- (2) January 21, 1980: "Tung Ch'i-ch'ang and the Sanction of the Past"
- (3) January 28, 1980: "Wu Pin, Influences from Europe, and the Northern Sung Revival"
- (4) February 11, 1980: "Ch'en Hung-shou: Portraits of Real People and Others"
- (5) February 18, 1980: "Hung-jen and Kung Hsien: Nature Transfigured"
- (6) February 25, 1980: "Wang Yüan-ch'i and Tao-chi: The Culmination of Method and No-Method"

3. Other Activities

- a. Four issues of The Society for Asian Art Newsletter, a quarterly publication.
- b. Staffing of Information Desk in Gruhn Court -- two shifts per day (volunteers).
- c. April, 1980: Tour sponsored by The Society for Asian Art for Society members to The People's Republic of China.

XI. SPECIAL EVENTS

- A. September 27, 1979: Final reception honoring Ambassador Kim Yong-shik and "all who devoted themselves to the success" of the Korean exhibition in San Francisco.

April 7, 1980: Special invitational preview for the opening of the exhibition Song of the Brush: Japanese Paintings from the Sansō Collection.

- B. March 1-2, 8-9, 1980: Free film series on Japanese art and culture sponsored by the Consulate General of Japan at 1:00 and 3:00 p.m.:
 - 1. March 1: "Living Arts of Japan;" "Bamboo;" "Japanese Handmade Toys."
 - 2. March 2: "The Art and Meaning of Ikebana."
 - 3. March 8: "Bunraku: Puppet Theater of Japan;" "Kabuki: Classic Theater of Japan."
 - 4. March 9: "Festival Japan;" "Arakawa Toyozo" (Potter: Living National Treasure).
- C. May 1, 1980: Visit by Boston Museum of Fine Arts group under Director Jan Fontein.
- D. May 13, 1980: Graduation meeting for Asian Art Museum docent trainees.
- E. May 20, 1980: Annual Docent Meeting.
- F. May 24, 1980: 2:00 and 3:00 lecture-demonstrations on Ikebana by Mrs. George Kramer, honorary life member of Ikebana International; various schools represented by displays of Madame Obata, Chizu Iwata, Yuri Oka, Pearl Kimura and Gyoko Seto.
- G. June 19, 1980: Visit by Helen Hayes.
- H. July 18, 1980: Visit by delegation from The People's Republic of China.

XII. PUBLIC RELATIONS DEPARTMENT

As in the past, the Asian Art Commission retained the services of Public Relations Consultant Lorrie Bunker to coordinate all news media contacts on regular installations, traveling exhibitions and special events scheduled by the Museum during the year.

The Public Relations Department of the Asian Art Museum continued concentrated publicity efforts for the exhibition 5,000 Years of Korean Art which was organized by this Museum and achieved the record attendance for the five months of 547,159. San Francisco and the Asian Art Museum continue to receive credit for the exhibition as it travels to other United States museums into the fall of 1981.

Coordination efforts, including supplying materials and assistance, as well as meeting with the other public relations directors, will continue through the U.S. tour of this exhibition. Close contact is maintained with the Consulate General of the Republic of Korea here in San Francisco and with other Consulates across the country in connection with the Korean exhibition.

The new installation of Chinese objects in the first floor galleries following the Korean exhibition, regular rotations of objects, the Year of the Monkey display and a series of small, select exhibitions in the Foyer galleries were publicized. A major exhibition, Song of the Brush: Japanese Paintings from the Sansō Collection, which was shown in a total of five U.S. museums, opened April 8 and remained through May 25, 1980. Considerable publicity was achieved, attracting a total of 70,318 visitors.

Near the end of the fiscal year, preliminary publicity work was done on the exhibition Treasures from the Rietberg Museum, an exhibition from Zürich, Switzerland, which is being displayed in only one other U.S. location, New York City.

In addition to work on exhibitions, the Public Relations Department has been involved with coverage for the new Consul General from The People's Republic of China, a special visit from the Shanghai Vice Mayor and group, and visits from various delegations from The People's Republic of China as well as work with the editor of the new Museum Society publication, Triptych, and supervising invitations and other arrangements for receptions at the Museum.

XIII. CONSERVATION DEPARTMENT

The Conservation Department of the Asian Art Museum continues to ply its trade with little change in a situation of ever-increasing workload and diminishing resources. The Conservation staff today, as in 1966, still consists of one Conservator and one assistant.

The potential demands due to the Museum's participation in national and international exhibitions, the normal growth of the collection, and the increasing importance of environmental considerations, the Museum's conservation work is expected to continue to increase. Climate control activities dilute to a great extent the efforts of actual conservation work on objects; therefore a Conservation Technician is really needed to assist in the environmental necessities of the Museum.

The Conservation staff today, for a museum with a collection and programs of this Museum's size and quality, should consist of two full-time Conservators, one assistant, and one Conservation Technician. The department is also in need of a definite budget for equipment and supplies to enable more efficient programming of conservation activities. The department has never had a specific equipment/supply budget. In addition to the Conservator's original charge as Collection Conservator, he is also required to function as the Museum's Exhibition Conservator.

The Conservator has initiated grant applications which could supply some assistance if realized. One would provide an additional full-time Conservator to the department staff for one year to assist with a special project to restore and conserve the Museum's collection of more than fifty tankas.

A. Examination and Treatment

Conservation/restoration treatment and preparation of objects during the year was accomplished for 276 individual items.

B. Consultations

Free consultant services to the general public regarding preservation and restoration of their art works numbered 423 contacts, not including those made on the Museum's regular "clinic" day. Next year these will also be tallied.

C. Equipment and Supplies

The Conservation Department's need for supplies and equipment has not improved. The continued wear and deterioration of equipment without replacement or repair increasingly impairs the conservation effort, as does the rising cost of materials and supplies.

D. Activities

In November, 1979, the Conservator, Roger Broussal, was invited to Tokyo as a guest of Japan, to present a paper on the Conservation of Far Eastern Art Objects before the Third International Symposium on the Conservation and Restoration of Cultural Properties. While there, the Conservator was privileged to visit various national conservation ateliers and facilities, including the new multi-story conservation building in Kyoto which is devoted solely to this purpose, and to note the very definite increase and attention given to preservation of their museums' treasured possessions.

In May, 1980, the Conservator chaired sessions of the American Institute for Conservation Annual Meeting which was held in San Francisco. Additionally, the Conservator was invited to be the guest speaker for the annual meeting of The Society for Asian Art.

During the year, the Conservator spoke to various other groups, including the Artists Survival Class at San Francisco State University, and also provided some consultation service to the Hoover Institute for War, Revolution and Peace regarding their artifact holdings at Stanford. Currently, the Conservator is active in organization of a Conservation Committee of the American Association of Museums.

XIV. VISITORS

Many scholars, dignitaries, or museum specialists visited the Museum and were conducted through the galleries and storage by curatorial staff. They include:

Wang Zhong-xiu, Institute of Archaeology, Beijing, People's Republic of China
Xu Bing-fang, Institute of Archaeology, Beijing, People's Republic of China

C. C. Wang, New York
 Dr. Susan Bush, Harvard University
 Paula Gasperello, Sotheby Parke-Bernet, New York
 Frederick Hollendorner, Cleveland Museum of Art
 Dr. Noel Barnard, Department of Far Eastern History, Australian National University, Canberra
 Professor Virginia Kane, University of Michigan, Ann Arbor
 Ma Chengyuan, Shanghai Municipal Museum, Shanghai, People's Republic of China
 Professor David Nivison, Department of Philosophy, Stanford University
 Professor David Keightley, Department of History, University of California, Berkeley
 Dr. Xia Nai, Director, Institute of Archaeology, Beijing, People's Republic of China
 Zhang Chenglang, Institute of History, Beijing, People's Republic of China
 Zhang Changshou, Institute of Archaeology, Beijing, People's Republic of China
 Harada Taku, Agency for Cultural Affairs, Japan
 Dr. Jan Fontein, Director, Museum of Fine Arts, Boston
 Vishaka Desai, Curator of Education, Museum of Fine Arts, Boston
 Terese Tsao, Curator, Chinese Ceramics, National Palace Museum, Taiwan
 Krishna Kanoria, Collector, Patna, India
 Anand Krishna, Banaras Hindu University, Banaras, India
 Namkhai Norbu, Rimpoche, Naples University, Italy
 K. S. Lo, Hong Kong Collector
 Amy Poster, Associate Curator of Oriental Art, Brooklyn Museum
 Dr. Jean Battersby, Chief Executive Officer, Australia Council, Sydney
 Dr. Klaus J. Brandt, Curator, Department of Far Eastern Art, Linden-Museum, Stuttgart, Germany
 Madame Christian Nguyen-Huu, San Francisco
 Mr. Paik Too-chin, Speaker, Parliament of The Republic of Korea
 Monsieur Jacques Chaban-Delmas, President of the National Assembly of France, Paris
 Abe Hiromu, Chief of Conservation Section, Shōsōin Treasure House, Nara, Japan
 Mr. Enjoji Jiro, President Nihon Keizai Shimbun, Japan
 Professor Allen Guttman, Department of American Studies, Amherst College
 Members of the Museum of Fine Arts, Boston
 Mrs. Marcia Sandoval, Manila, Philippines
 Lin Mohan, Vice Minister of Culture and Vice Chairman of the Chinese Federation of Literature and the Arts, Beijing, People's Republic of China
 Wang Zicheng, Chief of the Bureau of Arts Education, Ministry of Culture, Beijing, People's Republic of China
 Zhao Feng, Director of the Central Institute of Music, Beijing, People's Republic of China
 Bian Zhu Qing, Consul of The People's Republic of China, Washington, D.C.
 Mr. William H. Wolff, New York
 Mr. Chou Hung-hsiang, Department of Oriental Languages, UCLA
 Mr. Paul L-M. Serruys, East Asian Languages, Washington University, St. Louis

Professor Chou Fa-kao, Academia Sinica, Taipei, Taiwan
Jefferey Riegel, Department of Oriental Languages, University of California, Berkeley
Robert Poor, Department of Fine Arts, University of Minnesota
Ed Shaughnessy, Department of Chinese, Stanford University
Robert Chard, Department of Oriental Languages, University of California, Berkeley
Ms. Nancy Priče, Institute of Fine Arts, New York University
Ms. Becky Johnson, Institute of Fine Arts, New York University
The Honorable Hu Dingyi, Consul General of The People's Republic of China, San Francisco
The Honorable Xie Heng, Consul of The People's Republic of China, San Francisco
Mr. and Mrs. Peter F. Drucker, Claremont, California
Lee Kang-seung, Curator, Archaeology, The National Museum of Korea, Seoul
Yi Kun Noo, Assistant to Curator, The National Museum of Korea, Seoul
Dr. Choi Sunu, Director General, The National Museum of Korea, Seoul
Ms. Anne G. Murphy, Executive Director, American Arts Alliance, Washington, D.C.
Dr. Shirley Sun, National Endowment for the Humanities, Washington, D.C.

XV. CONSULTATIONS

Every third Friday of the month, the Asian Art Museum has "Public Day" when the public can bring art objects from their private collections for authentication. Approximately 500 people were seen by appointment with an average of three art objects each, for identification and authentication.

Due to the special exhibition 5,000 Years of Korean Art, this service was suspended during the months of July, August, and September.

XVI. PHOTOGRAPHY AND PHOTOGRAPHIC REPRODUCTION

The Asian Art Museum shares a photographer, Mr. James Medley, with the Fine Arts Museums. He works for this Museum only half-time, but his assistant, Ms. Sharon Deveaux, works full-time for the Asian Art Museum at processing, printing, and routine photographic assignments. The following statistics indicate the impressive volume of work produced by them this past year.

A total of 223 photographic work orders were completed. These orders often consist of lists of objects to be photographed in black-and-white, color, infra-red, special views or details, etc., as well as requests for publicity photographs of visiting dignitaries and scholars. Photographs of new gallery installations and special exhibitions are also regularly produced.

In all, 1,289 black-and-white prints were made from new negatives. New color work totalled 2,679-35mm slides, 52-4 x 5 and 34-8 x 10 transpar-

encies. Other new work consisted of 319 prints for publicity use, 77 prints for the Conservation Department, and over 2,000 miscellaneous photographs (copies of book illustrations, gallery shots, slides for lectures, etc.).

In addition to this new work, the photographic assistant made 1,271 reprints from existing 8 x 10 negatives to replenish our files or in response to outside orders.

Outside requests for prints and transparencies totalled 156. These included requests from publishers for 206-8 x 10 black-and-white prints, 11-4 x 5 and 38-8 x 10 color transparencies. Orders for 202-8 x 10 black-and-white prints were received and filled for private individuals for personal use and study, not for publication. And 722 35mm slides were also supplied to private individuals for personal use.

XVII. PLANS FOR THE NEAR FUTURE

After strenuous years of mounting large block-buster exhibitions, the Exhibition of Archaeological Finds of The People's Republic of China in 1975 and 5,000 Years of Korean Art in 1979, the Museum anticipates devoting its energies to its own permanent collections. This is due to budget cutbacks, and is also part of a commitment to our own collections -- the Asian art collections of the City and County of San Francisco. The Museum has not scheduled any traveling exhibitions here for the coming fiscal year. Our own extensive holdings will provide themes for mini-exhibitions, and work will begin in earnest on publications about our own collection. The Museum also must face the crisis of funding guard positions to keep the Museum open seven days a week. This we want to do for the people of San Francisco, and for the over one million visitors from all over the world who come to this area to see Asian art.

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